The Festival Book

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CROWNING THE MAY QUEEN.

THE FESTIVAL BOOK

MAY-DAY PASTIME AND THE MAY-POLE

DANCES, REVELS AND MUSICAL GAMES FOR THE PLAYGROUND, SCHOOL AND COLLEGE

BY

JENNETTE EMELINE CARPENTER LINCOLN

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UNIVERSITY OF ILLINOIS

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To

ALL THOSE WHO ARE INTERESTED IN FRESH AIR,
SUNSHINE, AND THE DEVELOPMENT OF PLAY
AND THE CHILD SPIRIT AS A MEANS OF
BETTERING THE HEALTH OF OUR
WOMEN AND CHILDREN
OF AMERICA

This Volume

IS MOST CORDIALLY DEDICATED

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INTRODUCTION.

Through the playground movement, within recent years, there has been a revival of fresh-air entertainment. Many of the old-time revels and games have been renewed with marked success. They have become an interesting feature of gymnasium work in colleges and schools, and well adapted for playground festivals. The simple country dances, which may properly be called musical games, are gaining popularity, and it is good to see the young and the old alike enter into this invigorating pastime with new life and vigor on the Spring May Day.

The May-day Festival is becoming an established anniversary event in our country. In colleges and schools it supplies a long-felt need for playground pastime and gives opportunity for a great number of children and "grown-ups" to engage in the spirit and merriment of the day. Owing to the average conventional cold first day of May, which has long been known as May Day, the middle or latter part of May is a better time for the celebration of the revivification of grass, leaves, and blossoms. The evening at six o'clock, near sunset, is the ideal time.

One charm of the May-day entertainment is that it never grows old, for year after year, with the garlanded and beribboned May-pole as a centre, many and varied are the possibilities around it, so that the spectacular effect of life, rhythm, and beauty is beneficial, inspiring, and entertaining to both audience and participant.

The May-pole may be so simple in its preparation, and at the same time so charming, that it appeals to everyone, howsoever untrained in dancing, games, and pageantry. Its very rusticity adds to its ease, simplicity, and general effect. It is a most attractive and refined entertainment, full of essential child spirit and animation, and young and old in any number, in field or park, in the schoolroom, church, or parlor, may erect a pole of suitable size, with a convenient number of streamers of selected color, and to an appropriate "catchy" air plait and unplait the ribbons while dancing through the figures, varying the step with the time of the music, making merry with laughter, while drinking in new life in high glee as in the old days of "Merrie England."

Twelve years of research in this form of fresh-air recreation and its grow-

ing popularity in various large educational institutions, as a beneficial and entertaining pageant on the playground, has proved its lasting quality.

The adaptation of all manner of games, dances, and physical exercises arranged in figures and form in relation to the May-pole, by the ingenuity and originality of the teacher in charge, makes the old and the new, combined for a noble purpose, more valuable as a pastime, and at the same time gives the teacher the benefit of educational research in the highest form of artistic exercise and pageantry.

In response to the many inquiries from schools and colleges from various parts of the country, relative to the May-pole and the May-day programs, and the desire to aid in perpetuating this beautiful annual custom, prompts the writing of this volume.

I wish to express my profound gratitude to President Edmund Janes James, of the University of Illinois, through whose help and interest in the out-of-door life of the students I have had the opportunity to accomplish this work.

For valuable assistance in working out the practical May-pole problems, I desire to thank my associates, Miss Mary Edith Williams, Miss Gertrude Evelyn Moulton, Miss Verna Brooks; and I feel deeply indebted to Miss Rosa-Lee Gaut for her inspiring music, to Miss Alice Faye Seiler for her artistic pen sketches, and to Mr. Krannert for his skillful drawings.

J. E. C. L.

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THE FESTIVAL BOOK

A PURITAN'S MAY-DAY VERSE.

"Good morning, lads and lassies, it is the first of May;
I hope you'll view the garland for it looks so very gay;
Now take the Bible in your hand, and read a chapter through
And when the day of judgment comes, the Lord will think of you."

CHAPTER I.

EARLY MAY-DAY CUSTOMS.

HISTORICAL.

May Day of the olden times was celebrated in many and various ways. Druids celebrated the modified feast of Bel on the first of May, and in later years the Irish and Scotch Highlanders continued the custom. Some rites of Moloch worship still survive in certain Highland districts. It is Roman paganism that has left its indelible traces upon the May-day celebration in Anglo-Saxon regions. There the occasion is rather a feast of flowers than of sacrifices, a reminiscence of Flora rather than of Baal and Moloch.

In the "Romance of Kyng Alisaunder" in the thirteenth century, we read that in Cheltenham the chimney sweeps hold high revel on May Day. The dancers have their faces blacked, and their musical band consists of a fiddle and the whistle, with a bush in the center, and they are dressed in red, blue, and yellow. They dance around the bush. The leader is a clown who wears a tall hat with a flapping crown and a fantastical dress. There is also a man with a fool's cap, and black figures fastened in his white pinafore, the representation of a gridiron. Two boys complete the group, one wearing a girl's hat adorned with flowers. They hold out ladles and spoons and strike the bystanders with bladders fastened to a stick. This performance consists of dancing and singing.

The May dolls which were once common throughout England are still seen on May Day in Devonshire, Cornwall, and parts of Wales. The May doll is remotely a survival from the images of Flora which is the Floralia. Sometimes the girls dress a doll with a small doll in its lap, and many ribbons and flowers, and carry it about in a small chair as a representation of the Virgin and Child.

At Cambridge the children went about swinging a doll in a hoop of flowers singing:

"The first of May is garland day
And chimney sweepers' dancing day;
Curl your locks as I do mine,
One before and one behind."

St. George and the Dragon were, too, frequently impersonated at the May games in England.

At York, in 1483, Richard III was met by the clergy and city fathers, when his son was made Prince of Wales, and the city Guild performed one of its renowned plays and the children joined in a merry dance.

At the Historical Pageant at Bath, 1909, there was a representation of Queen Elizabeth's visit to Bath, wherein a band of fair maidens and children, dressed in white, danced before the Queen. A May-pole twenty-five feet high was set up, at the top of which was a crown of flowers, from which radiated long floral streamers decorated at intervals with small colored pennants, and held at distances in various directions, in canopy effect, over thirty-six narrow, gaily-colored streamers plaited by children, while numerous other groups in characteristic costumes joined in folk dances, which were as correct as possible from the historical standpoint. The minuet and Roman dance were also features of the pageants at both York and Bath in 1909.

A short time before the Revolution in France, the May games and Morris dance were celebrated in many parts of the country, accompanied by a fool and a hobbyhorse.

In Sweden fires are built the night before May Day and old Winter is burned in effigy and his ashes strewn over his grave. This was at one time a custom in England also.

Sir Walter Scott tells of a May Day which gives a clear idea of the spirit and custom of the times.*

"The amusement with which Elizabeth and her court were next day to be regaled, was an exhibition by the true-hearted men of Coventry who were to represent the strife between the English and the Danes in the year 1012, agreeably to a custom long preserved in their ancient Borough and warranted for truth by old histories and chronicles. In this pageant one part of the townsfolk represented the Saxons and the other the Danes. This sport which had long been a favorite pastime with the men of Coventry had, it seems, been put down by the influence of some zealous clergymen of the more precise cast, who chanced to have considerable influence with the magistrates. But the generality of the inhabitants had petitioned the Queen that they might have their play again and be honored with permission to represent it before her highness. And when the matter was canvassed in the little council which usually attended the Queen for dispatch of business, the proposal, although opposed by some of the stricter sort, found favor in the eyes of Elizabeth who said that such toys occupied without offence the minds of many who, lacking them, might find worse subjects of pastime, and that their pastors, however commendable for learning and godliness, were somewhat too sour in preaching against the pastimes of their flocks, and so the pageant was permitted to proceed.

"The English and the Danes came foot and horse, in fantastic dresses imi-

* *Kenilworth*, chap. xxxix

tating knights, in order to resemble the chivalry of the two different nations. To prevent accidents they were not permitted to appear on real horses, but had only license to accoutre themselves with those hobbyhorses which anciently formed the chief delight of a Morrice Dance.

"Captain Coxe, that celebrated humorist of Coventry, rode valiant on his hobbyhorse before the bands of English, high trussed and brandishing his long sword as became an experienced man of war. This chieftain was the first to enter. He kissed the hilt of his sword to the Queen, and executed at the same time a gambade, the like whereof had never been practiced by two-legged hobbyhorse. Worthy he was to be rendered immortal by the pen of Ben Jonson, who, fifty years afterward, deemed that a Masque exhibited at Kenilworth could be ushered in by none with so much propriety as by the ghost of Captain Coxe, mounted upon his redoubted hobbyhorse."

The Mummers.

Among the hereditary pastimes of old England are the performances of the strolling mummers or maskers. As early as 1170 the mummeries and disguisings were introduced at Christmas time and frequently they engaged in the May-day festivities as they did in most of the holiday celebrations.

The Mummers — *From "The Abbott."*

These maskers, hand in hand, stood in a wild throng around the pole, — many were in the guise of wild animals, — a monster ring. Others were gaily dressed, with head dresses that were wonderfully made, high and plumed, made of pasteboard covered with flowers, bugles, and colored streamers. The dresses were of figured material, with many ribbons highly colored, pointed breeches and gaudy hose, shoulder knots and sashes.

There were the sword dancers in gay finery, carrying blunt swords, ready to enter into a series of combats resembling at times the sharpening of knives, while passing through various dance steps.

The yoeman called out,* "Tune up your pipes, my boys." "The music struck up and way they went, up the middle and down again, change sides, criss crossy, heads bobbing and feet stamping. . . . They mostly ignored the music, their steps too were original. If there was little grace there was much fun. It was very muscular mirth, which delighted to find vent in strong exercise. It was a loud-voiced, noisy, hob-nailed mirth, which delighted in shouts and laughter, and snapping fingers and stamping with the heel."

†"The appearance of the crowd was grotesque in the extreme. It was composed of men, women, and children, ludicrously disguised in various habits, and presenting groups equally diversified and grotesque. Here one fellow with a horse's head painted before him and a tail behind him and the whole covered with a long foot cloth (Fig. 3) which was supposed to hide the body of the animal, ambled, caracoled, pranced, and plunged, as he performed the celebrated part of the hobbyhorse, . . . St. George and the Dragon appear in action. A bear, a wolf, and one or two other wild animals . . . There was a group of outlaws with Robin Hood and Little John at their head . . . men disguised as women, women as men . . . children wore the dress of aged people and tottered with crutch sticks in their hands, . . . while grandsires assumed the infantine tone as well as the dress of children. Besides these many had their faces painted, and wore their shirts over the rest of their dress, while colored pasteboard and ribbons furnished out decorations for others."

Bishop Latimer, in his sixth sermon before King Edward, gives a humorous account of how he was obliged to give place to Robin Hood on one occasion: He sent word one night into the town that he would preach there in the morning, because it was a holiday, and "methought it was a holydayes work . . . I thought I should have found a great company in the church, and when I came there the church doore was fast locked, ... and one of the parish comes to me and said, 'Sir, this is a busie day with us; we cannot hear you; it is Robin Hood's day and we must gather for Robin Hood.'" The Bishop felt injured that the Protestants should honor an outlaw in preferance to the divine word. History tells us that John Knox backed by the Magistrates of Edinburg sought to deprive them of the custom.

The Morris Dances.

The following description of the Morris dancers was given by a puritanical writer in the time of Queen Elizabeth's reign:

* *The Wassail Cup*, Hamley.

† "*The Abbott*," Sir Walter Scott, chap. xiv.

"Then every one of the men, he investeth with liveries of green, yellow, or some other light colour. They bedecked themselves with scarves, ribbons, and laces hanged all over with gold rings, precious stones, and other jewels; this done they tie about either legge twentie or fourtie bells, with rich handkerchiefs in their hands, and sometimes laid a cross over their shoulders and neckes. They have their hobbyhorses, their dragons, and other antiques, together with their bandie pypers and thundering drummers, then march this heathen company, their pypers pyping, their stumpes a dancing, their bells ingling, their handkerchiefs fluttering about their heads like madde men." *

Very much may be said in behalf of the theory that the terms Moors, Morisco, and Morris or Moorish have probably been applied in a number of cases to gypsies. More than one reference could be added which seems to indicate the Morris dance was kept up in England till the present century notably by the gypsies, and this association seems to have been distinctly recognized in Scotland.

The word Moor, from the Latin *maurus*, signified any person of dark complexion. The English settlers spoke of the American Indians as Moors; in some parts of England the Moors or Saracens were styled gypsies and the gypsies were styled Moors.

"It has been supposed that the Morris dance was first brought into England in the time of Edward III when John of Gaunt returned from Spain." It is said too that it came from Gaul or even from the Flemings. It is possible that the dance may have originated from the Moors, as the name Morris from "Morisco" signifies.

The May games of Robin Hood were nothing more than the Morris dance. However, it is more likely that the Robin Hood people were accompanied by the Morris dancers, and all together entered into the spirit of the forest revel. There were, beside the dances, May games of a more simple nature, being merely lively steps around a May-pole. The lads and lassies of the village also engaged in these games in lively measure.

Fig. 1. Morris Dancer.

In the reign of Henry VIII the Morris dancers were dressed in gilt leather and silver paper and sometimes in coats of white-spangled fustian. They had purses at their girdles, and wore garters to which bells were attached. The bells were always worn by the more active characters, and the use of them is of great antiquity. They often wore these tinkling ornaments on their feet (Fig. 1). The number of bells were from twenty to forty. They were known as the fore-bell, the treble, the tenor,

* *From Strutt's "Sports and Pastimes."*

the base, and the double-bell. Sometimes bells were jingled by the hands, or attached to the arms and wrists. Scarves, ribbons, and laces were hung with golden bells. Handkerchiefs were held in the hands or tied to the shoulders.

Authorities differ as to the number of Morris dancers. In Israel's print there are nine; in the antique Betly window, eleven; Strutt's illustration shows five.

The Betly Window.

Fig. 2. Maid Marian.

The Morris dancers were annually seen in Norfolk and Lancashire in the characters of Robin Hood and his band. Strutt holds the opinion that the introduction of Robin Hood into the celebration of May Day, probably suggested the addition of a "King," or "Lord of May."

Maid Marian figures as the sweetheart of Robin Hood, and the Queen, or Lady of the May, representative of the Goddess Flora, in the Roman Festival. "Tuck" the merry Friar, Little John, Jack o' the Green and other merry members appeared in the same mummeries.

From illustrations and historical description we learn that Maid Marian "wore kirtle and petticoat alike, a fancy coronet, a flower in her hand, as Queen of the May." In one illustration (Fig. 2) from an ancient Morris dance, she holds an apple in one hand, and a flower in the other, and on her head a steeple headdress as was worn in the middle of the fifteenth century, by queens and ladies of high rank.

THE HOBBYHORSE.

Room! Room! for my horse will wince
If he comes within so many of a prince;
For to tell you true and in rhyme
He was foiled in Queen Elizabeth's time;
When the great Earl of Lester
In his castle did feast her.

"*Masque of Owls.*" — BEN JONSON.

This indispensable, important May-day character, indescribably funny and eccentric, was called by the Puritans "an impious and pagan superstition." The hobbyhorse costumed and equipped as described by Scott, (Fig. 3) was a principle performer, and exerted all his skill in burlesque horsemanship.

Fig. 3. The Hobbyhorse.

The hobbyhorse, I observed, at the spectacular Historical Pageant at Bath, was made of a framework the length of a good-sized hobbyhorse (Fig. 4, A & B) having a wooden head, covered with a brown cloth or mantle, leaving the feet exposed, representing a most laughable sight as he capered about. Two of these impersonations make much merriment, especially in a speed test by racing.

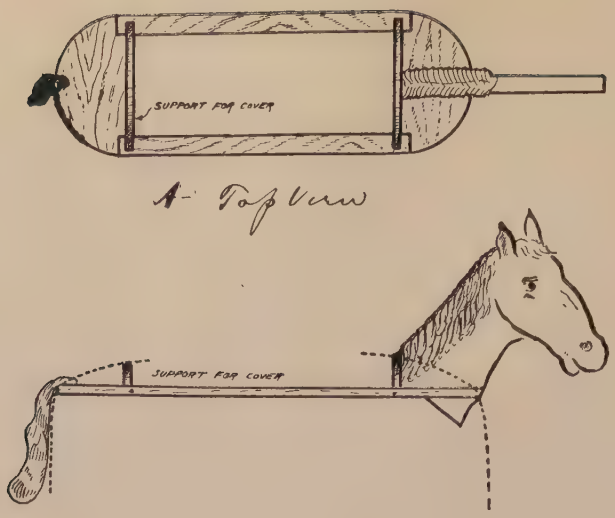


Fig. 4.

"Trip and go, heave and hoe,
Up and downe to and fro,
From the towne to the grove,
Two and two let us rove,
A Maying, a playing
Love hath no gain saying;
So merily trip and goe."

Fig. 5. Jester.

THE JESTER.—There was a variety of fools and jesters in ancient times. He was an eccentric character, generally introduced in the Morris dances for stage effect in any peculiar highly-colored costume. Sometimes with a cap or hood with long ears or horns, decorated with rows of bells, and carried a bauble. (Fig. 5.) Sometimes over his right arm hung a cloth or handkerchief. He often tumbled and barked like a dog, or mimicked the dancers, jesting and sporting about for the amusement of all.

THE PIPER. — "Those who dance must pay the Piper." The piper wears the sword and feather and blows his pipes and tries to make music, though it is not the best.

THE EARLY AMERICAN MAY-POLE.

In early American history we read of the "Rise and Fall" of the May-pole. Hawthorne in his "Twice Told Tales" tells us that they who danced round the

May-pole were to pour sunshine over New England's rugged hills and scatter flower seed throughout the soil.

"Never had the May-pole been so gayly decked as at sunset on midsummer eve. The venerated emblem was a lofty pine tree bedecked with brilliant hues and ribbands, golden flowers of the wilderness. The wreath of roses on the lowest green bough was later to be hung over the heads of the lord and lady of the May as a symbol of their flowery union, who at this merry making were to become partners for the "dance of life." "Voteries of the May-pole" cried the flower-decked priest, "all day long have the woods echoed to your mirth. Be this your happiest, up with your nimble spirits, ye morris dancers, green men and shy maidens, bears and wolves and horned gentlemen! Come, a chorus now rich with the old mirth of merry England, and the wild glee of this fresh forest, and then a dance to show the youthful pair what life is made of, and how airily they should go through it. All ye that love the May-pole, lend your voices to the nuptial song of the Lord and Lady of the May." . . . .

"Immediately a prelude of pipe, cithern and viol touched with practiced minstrelsy, began to play from the thicket in such a mirthful cadence that the boughs of the May-pole quivered to the sound. Then down came a shower of leaves from the May-pole, and lingering the masquers sport round till the last sunbeam was withdrawn from the summit and the shadows of the trees mingled gloomily in the dance. Thus each alternate season did homage to the May-pole and paid it a tribute to its own richest splendor. Its votaries danced round it at least once in every month; sometimes they called it their religion or their altar."

The downfall of the early American May-pole, 1628, is thus vividly portrayed by Hawthorne:

Not far from Merry Mount was a settlement of Puritans. Life for them was dismal. They went together not to keep up the old English mirth, but to listen to sermons hours and hours long. As they toiled through the forests they observed the silken colonists sporting round the May-pole, some in skins of deer and wolves, playing blind man's bluff. Some sang ballads and told tales, and it is to be remembered did affirm that when a psalm was pealing from their place of worship, the echo often came back with a chorus of 'jolly-catch' and a roar of laughter," and so we read on how the "Puritan of Puritans," Endicott, with his keen sword assaulted the hallowed May-pole, and down it fell. "Amen" echoed his followers, but "the May-pole worshipers groaned for their idol." The tale relates "that the sky grew darker and the woods took on a more somber shadow ——."

CHAPTER II.

A SUCCESSFUL MAY-DAY PAGEANT.

At six o'clock in the evening, just about sundown, the processional pageant of all the players, two and two, carrying their ornamental accessories proceed in their march to the May-pole, heralded by the forester's bugle horn. There are groups of various national dancers in the characteristic costume of their countries including the little milkmaids with cap, apron, and pail; the Scotch Highlanders with plaid cap and feather; the English shepherdesses with their crooks, looking like a band of veritable Bopeeps; the graceful Roman maidens, with their musical pipes and garlands; some Japanese girls with their parasols, waddling and tiptoeing. Rollicking and wild with glee come Robin Hood and his merry men, for the Morris dances, not forgetting the hobbyhorse (Fig. 3) with spirited "false trots, smooth ambles and Canterbury paces." The inimitable jester with his pranks, and the little black-faced chimney-sweeps. The pageant procession approaching the May-pole, the centre of the scene, is led by the May Queen and her retinue, half of the attendants on each side of the queen, partners on opposite sides. Each attendant holds a garland of the canopy in her hands.

THE PAGEANT MARCH.

1. Enter single file. When directly back of the pole, divide, the odd

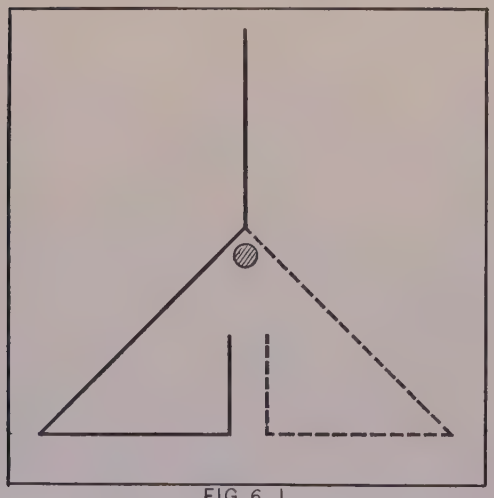


FIG. 6, 1.

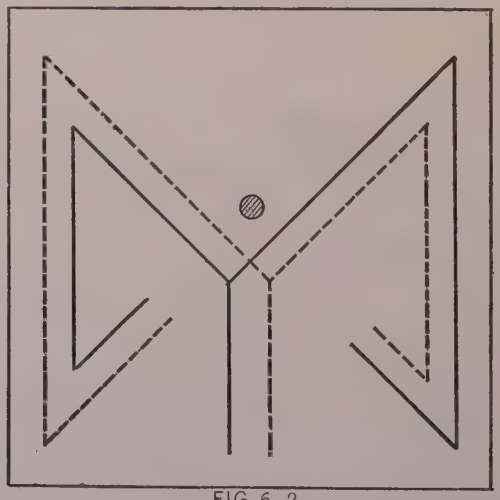


FIG. 6, 2.

numbers follow the dotted line, the even numbers follow the full line. When the lines meet in the centre of the front they go toward the pole in twos. (Fig. 6, 1.)

2. When near the pole, divide, one couple going diagonally to the right,

and the next to the left, and so on. At the corners turn and march down the sides to the front. (Fig. 6, 2.)

3. March to the opposite corners of the field, the lines crossing in front of the pole, couple 1 going in front of couple 2, etc. At the corners, turn, and march once more down the sides to the front. (Fig. 6, 3.)

4. When about eight feet from the centre, front, the leaders stop, and mark time. The couple back of the leaders march forward, and down the centre with the corresponding couple from the other side. As soon as the third and fourth couples have passed the first and second couples, they fall in beside the first and second couples, and the fifth and sixth couples fall in beside the third and fourth,

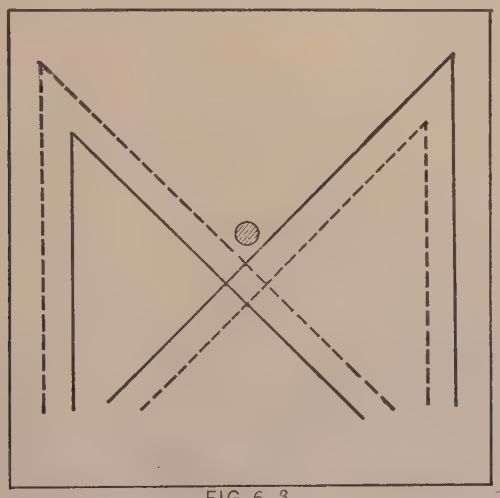


FIG. 6, 3.

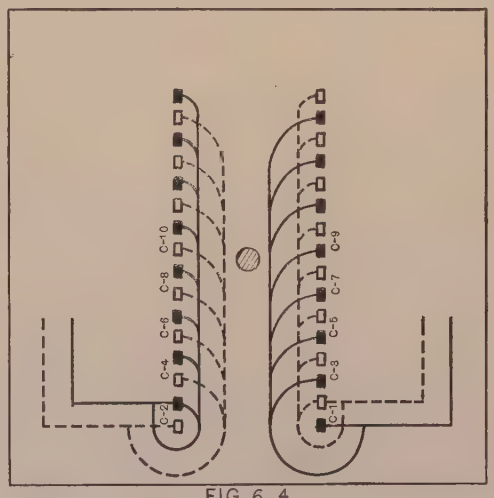


FIG. 6, 4.

and so on until the whole company is in two straight lines, one on each side of the pole and facing centre. (Fig. 6, 4.)

At this point the columns widen to allow the queen and her retinue to pass through, courtesying to her as she passes.

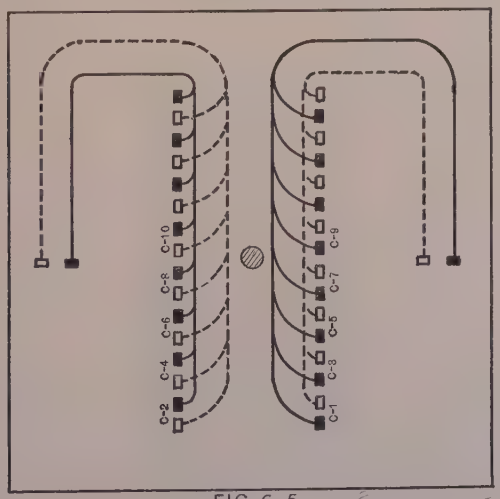


FIG. 6, 5.

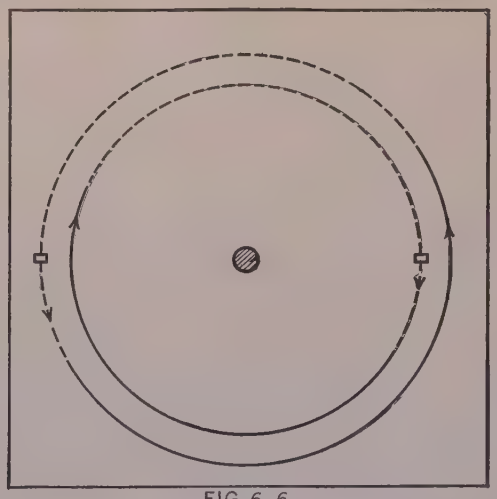


FIG. 6, 6.

5. Then the couples 1 and 2 pass down the centre, followed by couples 3 and 4 and all successive couples. At a designated point, one couple turns to the right and the other to the left. (Fig. 6, 5.)

6. The leaders march only to a point at the sides opposite the pole. The last couple in each line stops when it reaches the centre of the back of the field. The intervening couples should keep the same distance from the couple ahead of them, that they are from the couple behind them. From the position shown in Fig. 6 the leaders of the dotted lines run forward in a semicircle, and the two circles, joining hands, continue running in opposite directions until they reach their original places. (Fig. 6, 6.)

The queen and her retinue are outside, in front of the circles. The attendants still holding the canopy garlands take their places in a semicircle about the queen.

Plate I. Queen and Crown-bearer.

While the queen and her attendants are taking their positions, the peasants, or the milkmaids, or any preferred group of dancers surround the pole

and take up the streamers, the other groups form in circles, or any effective arrangement on the green, about this central figure.

At the first beat of the drum or other prearranged signal, all come to position. At the second beat the crown-bearer places the floral crown on the Queen's head (Frontispiece), and all her subjects on the green, with significant attitudes and deep courtesies pay homage to their "Lady of the May." Then to the strains of an inspiring air the Pageant Revel begins, and all dance at the same time, the various group-dances.

THE QUEEN'S DANCE.

WALTZ TUNE, BLUE DANUBE.

The canopy held stationary, the first partners followed by the attendants back of them, (while the last partners, back of the Queen, remain in place, balancing in waltz time) move toward each other to complete the circle with the following step.

I. Step inside foot forward (1).

Point outside foot to the side (2, 3). Simultaneously turning the body, looking over the outside foot, holding the garland loosely in the hands, inside hand high, outside hand low.

Reverse this step and repeat until meeting, the circle is formed.

All face in one direction, and with graceful waltz step go around once.

II. The first partners face each other while those back of them face correspondingly, and with the first described step move backward till again in the semicircle.

All pirouette, by placing the outside foot around the inside foot, rise on toes, turn completely around in place (pivoting), courtesy.

To prolong the dance these steps may be repeated, or more circles added, with a variety of simple steps.

The canopy streamers or garlands do not plait, but revolve.

The Queen and her crown-bearer remain inside the circle dancing and assuming graceful attitudes, while the attendants are in semicircle, leaving the space in front of them open, so they can execute special solo dancing to advantage.

THE WREATH DANCE.

MUSIC, WALTZ TIME.

These simple rhythmical steps may be danced by the groups ensemble on the green, with or without wreaths, or with any other properties, or the dance may be used in drill formation as a single number.

The floral wreathes are wooden grace-hoops, or hoops or arches made of twisted galvanized telegraph wire decorated with flowers and vines.

Plate II. The Wreath Dancers.

1. Courtesy twice, as described in "Maypole Waltz," looking through the hoop.
   Place right foot forward (1).
   Bring up the left foot to fifth position (2).
   Balance (3).
   Tip wreath diagonally upward in front.
   Place left foot back (1).
   Bring right foot back to left (2).
   Balance (3).
   Swing the wreath diagonally back to left.
   Walk three steps forward (1, 2, 3). Point left foot to left side, and hold position in attitude (1, 2, 3).
   Bending body to left, tip hoop to left, right hand on top of hoop.
   Repeat, starting with the left foot.

2. Step back with right foot (1).
Point left forward, in fourth position (2, 3).
Step back with left foot (1).
Point right forward (2, 3).
Walk backward three steps (1, 2, 3).
Point left foot to left side (1, 2, 3).
Wreath on shoulders back of head, held by both hands, during the entire step. Bending the body to the left on last (1, 2, 3).
Repeat, beginning with the left foot.

3. Walk diagonally forward three steps (1, 2, 3) beginning with the right.
Point left forward (1, 2, 3) in graceful attitude, look through hoop.
While left foot is forward, pivot to the right (1).
Walk back three steps (1, 2, 3) to starting point. Pirouette (1, 2, 3) as described in "The Queen's Dance" Page 13.
Walk diagonally forward left (1, 2, 3) beginning with right foot.
Point left forward (1, 2, 3), look through the hoop.
While the left foot is forward, pivot to the right (1).
Walk back three steps (1, 2, 3), pirouette (1, 2, 3).
Repeat to right and left.

4. Place right foot to side (1). Bring left foot to right (2).
Balance (3).
Repeat left, right, and pirouette to left (1, 2, 3).
Repeat all, and after the last pirouette make a deep courtesy, hold, looking through wreath, head tipped to the side.

The ensemble, cr Pageant dance at an end, the Queen's attendants still retaining the garlands, fall in, two and two, double file, and with a "pawing step" (gallop time, or the rhythm of "Captin Jinks,") represent prancing steeds.

The step. Weight on the left foot, right knee flexed, the step forward is made by a pawing movement with the right foot, the weight each time on the left foot, quickly and heavily. The ball of the right foot strikes the ground lightly.

The Coach. A group of forty girls, all dressed in white, (Plate III) fall in fours compactly back of the attendants, forming the coach. Four girls with white parasols, trimmed with pink ruffles to represent wheels, take their places, two on each side of the coach.
The little "Crown-bearer" with one long garland, steps some distance ahead of the rest, acts as leader pony.
The coach moves slowly, with long walking steps.

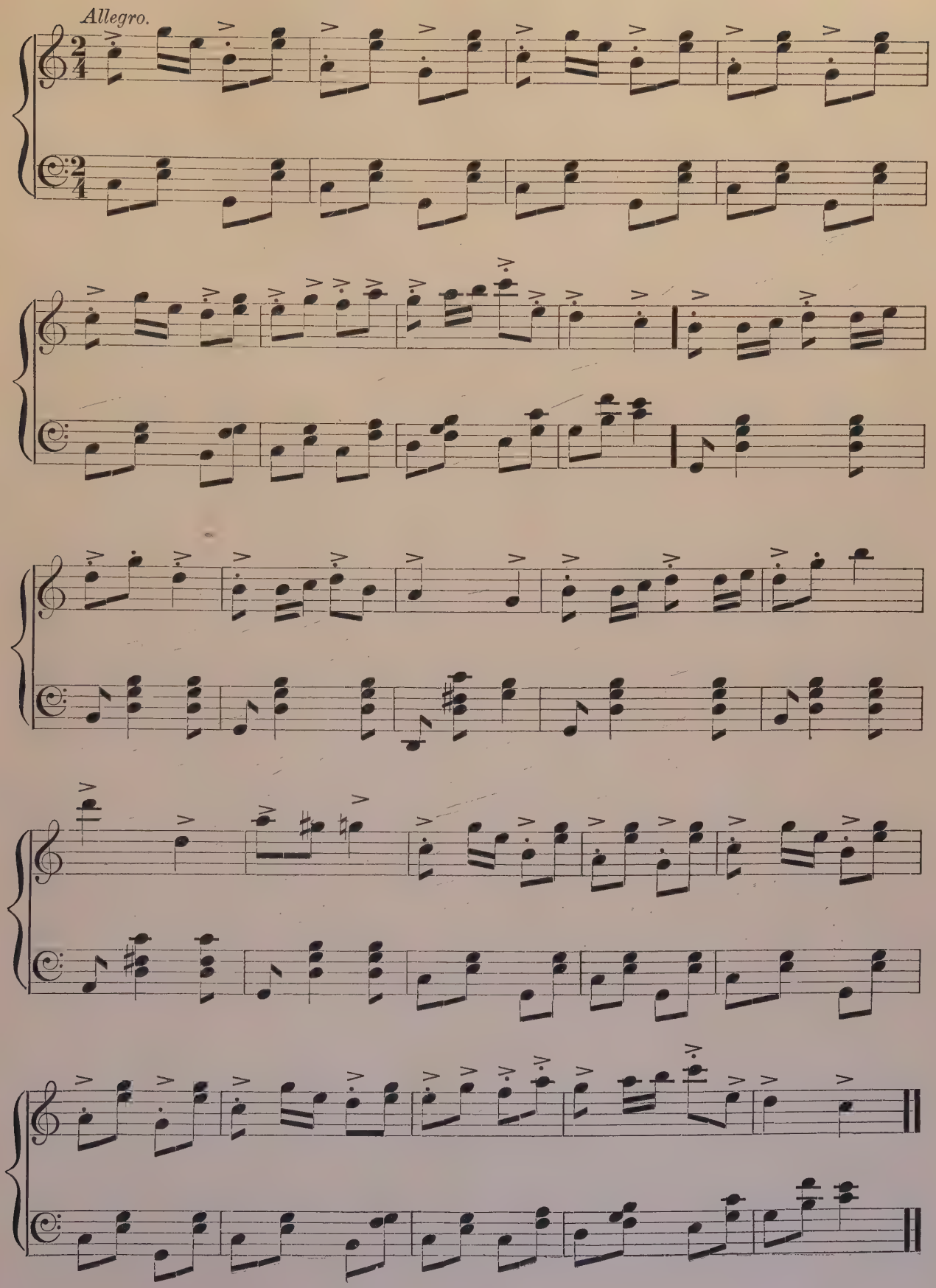
The Queen is speedily mounted upon the shoulders * of two front inside persons, who should be tall and strong, her canopy held over her by the "Canopy-bearer" who stands conveniently near her, fitting in as a part of the coach. The garlands of the canopy serve as lines.

Little John in green and yellow, with a queer cocked hat (costume not shown in the illustration), as footman, mounted upon the shoulders at the rear of the coach, blows his horn, the steeds prance in quick rhythmic time, the wheels rotate, the coach moves slowly and stately, and off they go, followed by all the revelers, and the Lady of the May is borne away to Fairy Land; a most pleasing and fascinating picture.

Plate III. The Queen's Coach.

"The Lady of the May was sometimes carried in procession on men's shoulders." *Douce.*

PEASANT MAY QUEEN DANCE.



PEASANT MAY QUEEN DANCE

1. The Peasant May Queen dance, (Plate IV) is conducted similarly to the May Queen dance described on page 13. The dancers back of the Queen's group remain in the two large circles (Fig. 6, 6) and all engage in a lively Folk dance, to the music of the Peasant May Queen Dance, which takes the place of the "Wreath" dance in the Pageant. "Hopp Morr Annika" and "How Do You Do," may be given with this dance, and are quite appropriate when adapted. The Swedish and Danish dances offer a great variety for selection, for this purpose.

Plate IV. Peasant May Queen Dance.

After the "May Queen (Assemble) dance" and the Coach has borne the Lady of the May from the scene, the program continues.

2. The Morris Dances, in groups, with the Hobbyhorse and Jester to enliven the scene.

3. The Milkmaids' Revel, and Pantomime Drill.

4. The Shepherdesses dance enacting a scene.

5. The Waltz May-pole.

6. The Foresters' Pantomime Dance.

7. The Spider Web Dance.

8. All gather around the May-pole in one grand assemble, dancing the last merry revel in groups, circles and sets.

The lovers of the glorious old May-pole linger in the joyous revel of May-day pastime till the shadows fall, and night drops her mantle over the scene, when the votaries paying their last tribute to the flower-decked idol, reluctantly depart. The echoes of mirth and music dying away in a cadence remain in the soul till the beloved May Day shall come again.

CHAPTER III.

MAY-POLE DANCES WITH THE USE OF STREAMERS.

"The tall May-pole formed the principal attraction of May Day. It is covered with flowers and hearbes, and bounde with strings of different colours, and often two or three hundred men, women and children follow it with great devotion, and when it is raised and they have feasted, they begin to leap and daunce about it —."

MILKMAIDS' GARLAND ON MAY DAY.

The Milkmaids' Garland was a pyramidal frame, covered with damask, glittering on each side with polished silver plate and adorned with knots of gay colored ribbons, and posies of fresh flowers, surmounted by a silver urn or tankard (borrowed of the pawn-brokers, on security). "The garland" was carried by two men, preceded by a pipe and tabor, or a violin. The Milkmaids' followed the music, dancing.

In London, thirty years ago,
When pretty milkmaids went about,
It was a goodly sight to see
Their May-day Pageant all drawn out: —

Themselves in comely colours drest,
Their shining garland in the middle,
A pipe and tabor on before,
Or else the foot inspiring fiddle.

They stopt at houses, where it was
Their custom to cry "milk below!"
And, while the music played, with smiles
Join'd hands, and pointed toe to toe.

Thus they tripp'd on, till — from the door
The hop'd-for annual present sent —
A signal came to curtsy low,
And at that door cease merriment.

Such scenes, and sounds, once blest my eyes,
And charm'd my ears — but all have vanished!
On May Day, now, no garlands go,
For milkmaids, and their dance, are banish'd.

My recollections of these sights
"Annihilate both time and space;"
I'm boy enough to wish them back,
And think their absence — out of place.
"*Every Day Book.*" HONE.

It was customary with milk-people of less profitable walks to make a display of another kind, less gaudy in appearance, but better bespeaking their occupation, and more appropriate to the festival. This was an exhibition of themselves in their best apparel and the useful animal which produced the fluid they retailed.

A beautiful country girl "drest all in her best," with floral ornaments in her neat little hat and on her bosom, led her cow by a rope tied to its horns, garlanded with flowers and knots of ribbons; the head, neck and horns of the cow were decorated in like manner: a fine net, tastefully stuck with flowers covered Bess's back, and even her tail was ornamented with blossoms and silken knots. The proprietress of the cow, a neat brisk little matron, followed on one side, in holiday attire, with a sprig in her country bonnet, a blooming posey in her handkerchief, and ribbons on her stomacher.

Plate V. The Milkmaids.

THE MILKMAIDS' DANCE.

MUSIC: A LIVELY TWO-STEP.

PARTICIPANTS: Twenty-four young woman all in white dresses, tissue-paper bonnets tied under the chin, small red aprons, and small pails on the arms.

All skip merrily with peals of laughter to the pole, and twelve take up the orange streamers and twelve the blue streamers. Partners face toward each other. The inside twelve, right face, and the outside twelve, left face.

Drop maid's courtesy to the right and left.* Then dance skipping step around once, the orange and blue going in opposite directions. All in lively time.

Second time around, all take hands and side-step. The outside circle crowd the inner circle to the pole, and side-step around them, once around the pole, the inner girls bobbing their heads and all laughing. The inner girls then dip under the arms of the outside circle. All side-step to right, around once. The inside circle again in place, the outside girls then dip under the arms of the inner circle and all side-step to the right once around. Then the outer circle to place again. The two circles then run in opposite directions, running, skipping and hopping they wind and unwind the streamers and at the end, hand in hand, leave the pole, skipping happily away from the scene with laughter.

This may be prolonged by the introduction of any fancy steps, or the Sailors' Hornpipe, and more ceremony if desired.

MILKMAIDS' REVEL.

MUSIC 4-4, OR POLKA TIME.

As the pole is generally decorated with twenty-four streamers, of two colors, this necessitates the same number of dancers.

University colors, orange and blue.

Costume — Simple white dress. Tissue paper sun-bonnets, twelve light blue, and twelve pink. Small aprons to match. Milk-pails decorated with flowers, in the right hands.

Catching hands all form one straight line, facing front, some distance from the pole. All run or skip forward and surround the pole. Take up the streamers. The twelve with the blue streamers form the inside circle, the twelve with the orange streamers form the outside circle. All face outward toward the pole, and courtesy (1) with right foot back. (2) With left foot back. Twice to audience. Twice to partners.

The lowly courtesy — Place one foot directly back of the other and bend the knees with quick action.

I. Going in opposite directions, the outside circle to the right, the inside to the left, all run once around the pole. Swing pails.

II. Going in opposite directions, skip once around the pole. Swing pails.

**Description of Maids' courtesy: Place right foot back of left and bend both knees in the drop courtesy. The same with the left foot.*

III. Inside circle fall in with the outside circle, making one large circle around the pole. All face the pole and with a hopping step dance to the pole, face outward, and dance back to place. The pails in the right hands.

IV. Inside circle close in around the pole and balance in place while the outside circle join hands and side-step once around, facing the pole. Pails down at side.

Plate VI. Milkmaids' Revel.

V. Inside circle take hands and dip under the arms of the outside circle and all side-step once around. Pails down at side.

VI. All fall in single file in one large circle, and two-step once around. Swing pails back and forth in rhythm.

VII. Face outward. Balance in place. (Place right foot to the side (1), cross right (2), tip head from side to side with balance movement.) Hold pails on top of heads with both hands.

VIII. Courtesy to audience, to partners, and to opposites, inner circle take a side-step toward the pole and prepare to unwind the streamers.

IX. Skip twice around the pole. Pail held on the head with one hand.

X. The inside circle goes in the opposite direction, and all finish by running and skipping till the streamers are unwound.

XI. Drop courtesy, twice. Drop the streamers and run forward forming a straight line in front of the pole for the Milkmaids' drill.

THE MILKMAIDS' PANTOMIME DRILL.

I. Swing pails high to right (1) to left (2). — 8 counts.
II. Hold pails forward in both hands. — 4 counts.
III. Stoop and place pails on the ground. — 4 counts.
IV. Imitate act of milking. — 8 counts.
V. Rise, place pails on the head. — 8 counts.
VI. Hold the pails on the head, right hand holding the pail, the left hand at the waist. — 8 counts.
VII. Stoop, place pail on the ground to the right and pretend to churn, in happy mood.
VIII. Rise, half face right and half to the left, holding the pails in both hands, or invert them on the head, skip from the scene.

THE MAY-POLE WALTZ.

I. Take up the streamers of two colors, green and red. All face outward toward the spectators. Two courtesies.

The Courtesy: (slow time)

Right foot back —	3 counts
Bend back knee —	3 counts
Slowly rise —	3 counts
To position —	3 counts
Repeat to the left —	12 counts

II. Face opposites; backs to partners. Courtesy 12 counts, turning on the 10th, 11th, and 12th counts to face partners. Courtesy to partners, 12 counts, on the 10th, 11th, and 12th counts step to the side. Those holding the green steamers step outside with right arm toward the pole. Those with the red step inside with the left arm toward the pole. All sway; place right foot to the side (1), cross left foot in front, touch toe to ground, (2, 3), rise slightly on 3, place left foot to side (1), cross right foot in front, touch toe (3) and repeat 12 counts. With this movement the body should sway gently in harmony with the step, from right to left.

On the next count, partners pass. All go in and out passing each other, as in "Grand right and left," until the streamers are plaited in a pattern, down the pole. When plaited sufficiently hold the streamers at rest through six counts. Courtesy 12 counts to partners. On 10th, 11th, 12th counts turn to face opposites. Courtesy 12 counts, or if the length of the streamer in the hands will permit, waltz with partners 24 counts, round and round, before

this courtsey. Now facing opposites, sway as before, 12 counts with cross step and unplait the streamers. When back to original places, courtesy twice right and left, drop the streamers, and run gracefully from the pole.

THE THREE STRAND MAY-POLE-KA.

MUSIC: POLKA.

With a skipping polka step the dancers take their places around the May-pole, in a circle of groups of three, each holding a streamer. Nos. 1, 2, 3. No. 1 on the left. No. 2 center. No. 3 on the right. (Fig. 7, 1.)

No. 3 passes across in front of No. 2 and back of No. 1.
No. 2 passes in front of No. 1 and back of No. 3.
No. 1 passes in front of No. 3 and back of No. 2.
Repeat until the strands are braided.
There will be eight braids in all. (Fig. 7, 2.)

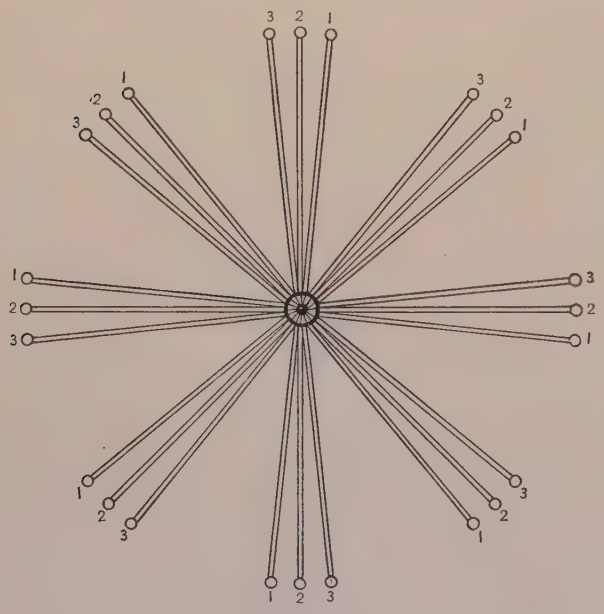


Fig. 7, 1.

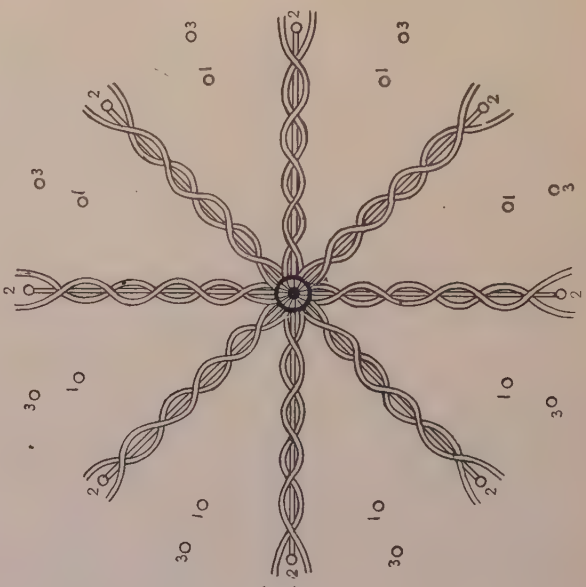


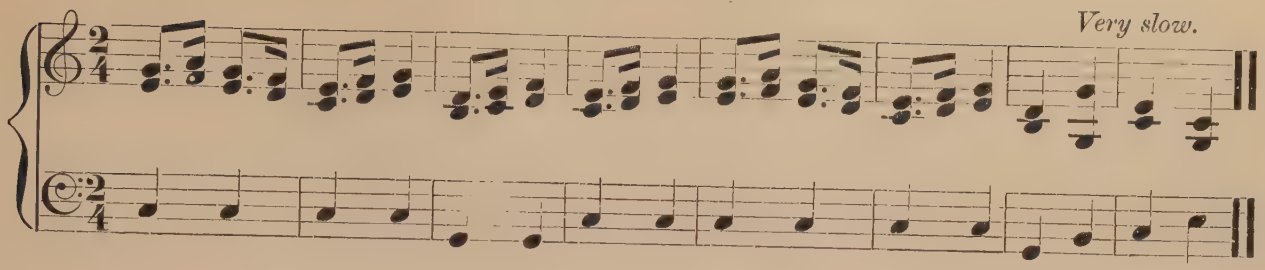
Fig. 7, 2.

The one holding strand No. 2 takes the braid while 1 and 3 are free to dance in and out between the braids in grand right and left once around. Forming a circle they may dance with a cross step to the pole and back. By using a little ingenuity various steps and figures may be introduced at this point, to complete the windings.

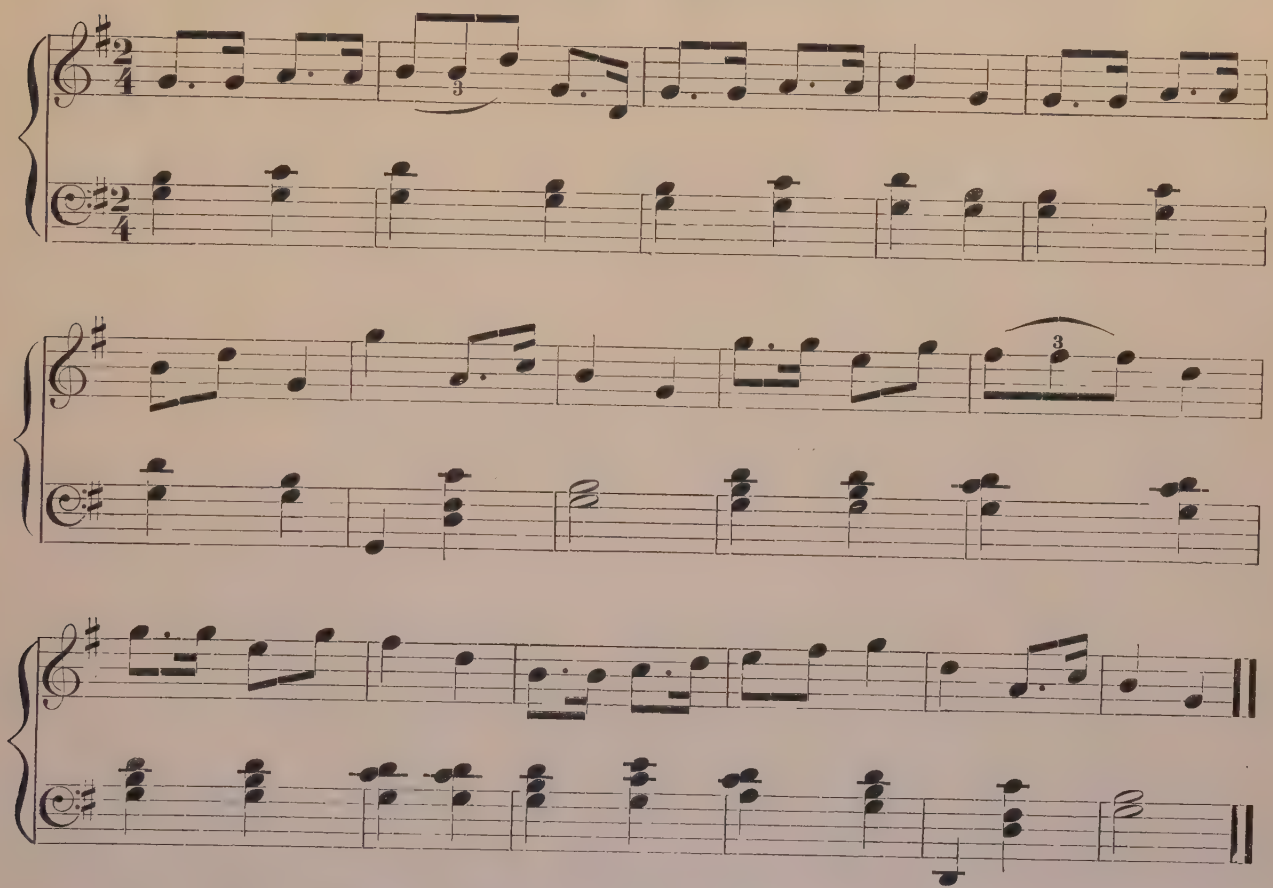
Forming in groups of three again unplait the braids by reversing the order. Retaining the streamers all take hands and in a circle run forward 16 steps, reverse and run in the opposite direction 16 counts, break the circle at one place and run from the scene.

While plaiting the eight braids — Pop Goes the Weasel, or London Bridges may be introduced — No. 2 passing under the arms of 1 and 3.

LONDON BRIDGES.



POP GOES THE WEASEL.—AMERICAN FOLK-DANCE.



Set of three couples. Partners facing each other. First couples are those on the outside.

First couple walks or skips down outside of line, 8 steps down and 8 steps back. Take partner's hands and side-step down between lines 8 counts and back 4 counts. Join hands with one of the second couple and side-step around in circle 12 counts, then open hands and push her through quickly, "pop." Next, with circle No. 2 of second couple, same.

Down the outside 8 steps, back 4 steps, side-step between lines 8 counts and back and circle in same way with third couple. As soon as first couple has finished, they stop where third couple stood before, and second couple continues the dance. Keep on until each couple has danced it all.

A FIVE POLE DANCE.

Twenty-four around the pole in the centre. Sixteen on the four corners. All run to their places. Each corner group has a leader who carries a small pole with streamers attached to it, held close to the pole. She goes to the centre and the sixteen take up the streamers and form a circle about her winding the streamers in a simple manner.

This dance is especially suited for children, where a great number are taking part. As many poles may be added as desirable.

THE SPIDER WEB DANCE.

The "Spider Web," a dance of four circles, is so called because of its apparently intricate movement, although taken in its preparation of single circles it is very simple, and appears difficult in its complexity. It was originated to accomodate large classes in a spirited May-pole exercise. It is especially rhythmical and fascinating, and always enjoyed by participants and spectators, though it be given year after year without a change.

The simple white dress, and head decoration of white wreath is extremely effective, and should be kept free from all color or costuming.

There may be a laborynthian march to the places in the four circles around the pole, if time will permit, or the participants may run or skip to their places to expedite matters.

One hundred and twenty participants.

Twenty-four in the first circle nearest the pole.

Twenty-eight in the second circle.

Thirty-two in the third circle.

Thirty-six in the fourth circle.

(More circles may be added, but a larger number rather detracts from the general rhythmical effect.)

Circle No. 1 takes up the streamers, and stands the full distance of the length of the streamers from the pole. The other three circles stand a comfortable distance from each other.

Each of the four circles takes hands and faces the audience.

I. All courtesy, 16 counts.

Right foot back (feet wide apart). 4 counts.

Bend back knee (keeping ball of front foot on the ground. 4 counts, dipping low).

Straighten back knee, rising slowly. 4 counts.

Bring back foot slowly to position. 4 counts.

Repeat, with left foot back. 16 counts.

Sway or balance;

II. Place right foot to the right side (1), cross left foot (2), tip the body from right to left, with the steps. 16 counts.

III. Circle 1, right face; circle 2, left face; circle 3, right face; circle 4, left face. 4 counts.

Schottische step, light and graceful, with the hands held easily at the waist. Go around the pole once.

Rest, 4 counts, in preparation for the next revolution.

IV. Preparation: First circle with streamers stands at rest, holding the streamers in a canopy.

Second circle forms in twos, facing each other, holding both hands.

Third and fourth circles form in fours together, holding hands in circles. As there are four more persons in the fourth circle, than in the third they form one small circle by themselves, as shown by the arrows in Fig. 8.

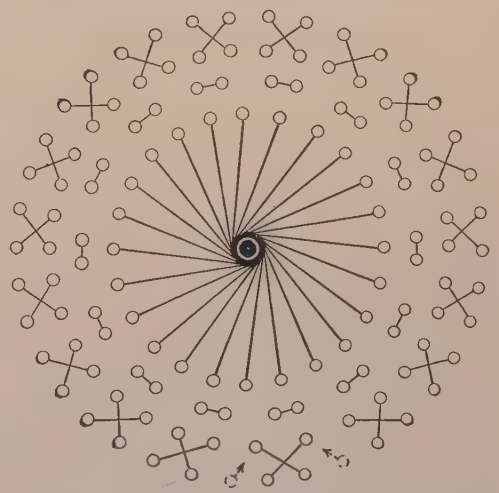


Fig. 8. Spider Web. Four Circles.

The twos and fours then either side-step or two-step around to the right 8 counts, rest 4 counts, then around to the left 8 counts.

The first circle holding the streamers balance in place, during this movement.

V. The four circles facing again as in III, 4 counts.

Holding the folds of the dress with outside hand, the inside hand held high, with a light springing cake-walk step go around once.

Fig. 9.

VI. Circles form as in IV. Twos join right hands. Fours form wind-mill or star, partners joining right hands across opposites' hands, left hands at the waist.

Around to the right 8 counts.

Change hands 4 counts.

Around to the left 8 counts.

First circle balance in place, holding streamers in a canopy.

VII. All facing in one direction, the three large circles fall into two circles, or one large double circle, partners taking hands go around once with Barn dance steps. The first circle wind the streamers without making the turns in dancing.

The following steps may be used effectively here.

Schottische time, position as in Fig. 9.

1. Beginning with outside foot, run forward three steps, extend inside foot and hop on the other foot. 4 counts.

Repeat, beginning with the inside foot. 4 counts.

Step right foot to the side, bring up the left foot, step right foot to the side, point left foot to the left.

Repeat to the left.

2. Forward as in 1. Two measures.

The one on the right turn under uplifted arms, while the one on the left, hop on right, hop on left, hop on right and point left.

Any steps or concerted figures may be introduced in the execution of this dance.

VII may be simplified by taking the positions as described in III. Alternate facings, and complete the winding by running or skipping.

VIII. When the winding is completed, all face outward, and courtesy as in I.

Reverse the facings and repeat the order in unwinding the streamers.

Courtesy. Drop the streamers and run from the scene.

The beauty of this figure is the complete harmony and rhythm of movement throughout.

DUTCH WINDMILL DANCE

Costume. Girl, Dutch blue short skirt, flowered waist, white cap, apron, wooden shoes.

Boy, black bloomers and blouse, or a flowered vest, round black cap with an immitation of flaxon hair, wooden shoes.

For correct Dutch costume see the costumes of Holland, particularly those of the Island of Marken, Monnikendam, Volendam.

I. Going toward the pole, arms extended at sides, bending left and right with the steps.

Stamp forward with the right foot (1).

Kick left foot forward striking the heel (2).

Hop on the right foot with the left up (3).

Repeat, alternately left and right until the pole is surrounded.

II. Boy makes a stiff bow, girl drops a bob courtesy.

Pantomime. Boy places his hand on his heart and extends his other hand toward girl, feelingly.

Girl in a shy manner turns her head away looking down, hands clasped.

Boy points to pole, and bows, as if to invite her to assist in winding the May-pole.

Girl readily accepts with courtesy, pleased.

Boy catches up two streamers, hands girl one.

III. Partners face each other, join right hands, left arms uplifted holding streamers, make the windmill.

Stamp right foot (1, 2), strike left heel and swing the left foot forward across (3, 4). Go around twisting streamers, 8 counts. Untwist, 8 counts.

IV. Partners standing side by side, locked arms, inside hands holding streamers, outside arms uplifted, facing opposite partners, pass them on the side, the next partners on the left hand side, and so on as in grand right and left. Continue until the streamers are plaited on the pole. Step same as III.

V. Repeat windmill as in III, boy and girl holding streamers.

Stamp the feet alternately going around and around, 16 measures.

VI. Face, and unwind the streamers in the same order as IV.

After untwisting the streamers (III), clasp arms as in Plate VII, still holding the streamers.

Plate VII. Dutch Windmill Dance.

VII. Stamp right foot (1, 2), cross left foot in the back (3, 4). (Plate VII.)

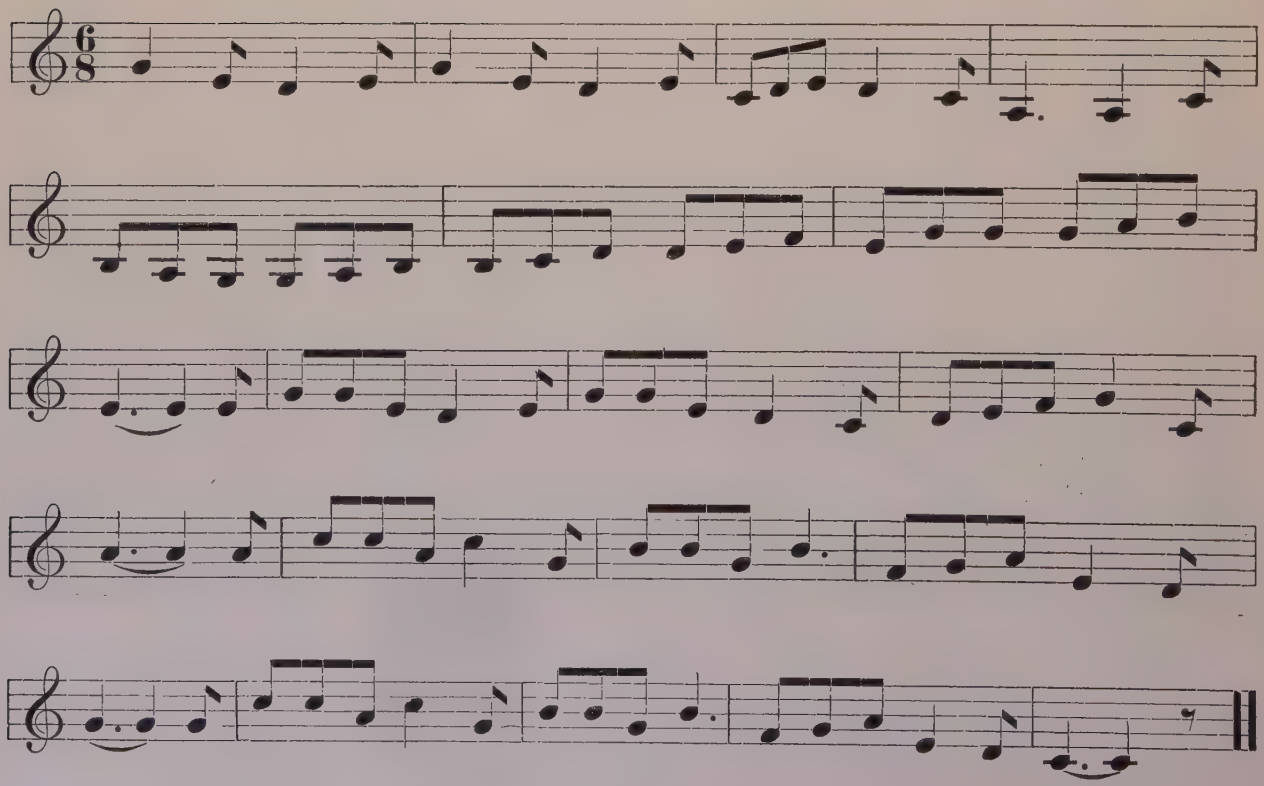
Repeat to left.

VIII. Stamp right foot (1, 2).
Strike left heel and draw the left foot to the right (3, 4).
Swaying the body slightly right and left with the steps.
Repeat four measures in all.
Repeat VII and VIII several times.
Finish with the bow and courtesy, leave the scene in merry mood, arms extended at side, swinging the body, Step I.
The following words may be sung with appropriate pantomime, during the dance.

GRETCHEN MINE.

Liebes Madchen, Schones Madchen,
How your bright eyes do shine
The're lots of Dutch Madchen
In Amsterdam, Rotterdam,
And other such places, are fine,
But you're so schweet, you've got 'em all beat
You are almosht define.
I loofve you so mutch,
You dear leetle Dutch,
Gretchen Madchen mine.

GRETCHEN MINE.



PEASANTS' DANCE.

Twenty-four form a square about the pole as in the old-time quadrille, only double the number at heads and sides, making eight couples. This leaves eight to stand outside, one at each of the four sides and one at each corner. All hold streamers. All couples courtesy to partners and to corners. The sides and corners courtesy to the audience, right and left. Head couples cross right, then side couples cross right. Head couples return to places, left. Side couples return to places, left, (always careful to observe the changes in the same line). Repeat. Heads and sides cross and recross until the streamers are plaited sufficiently on the pole. Those holding the streamers on the outside corners and sides wait until the heads and sides have crossed once, and then dance around winding the streamers, being careful to keep the same distance from each other through the entire dance. When the quadrille figure is finished, all courtesy and after head and side couples have crossed once in the unwinding, the corners and sides reverse and unwind.

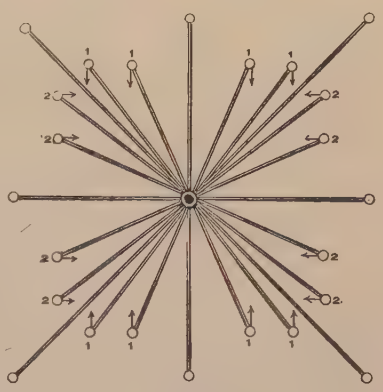


Fig. 10.

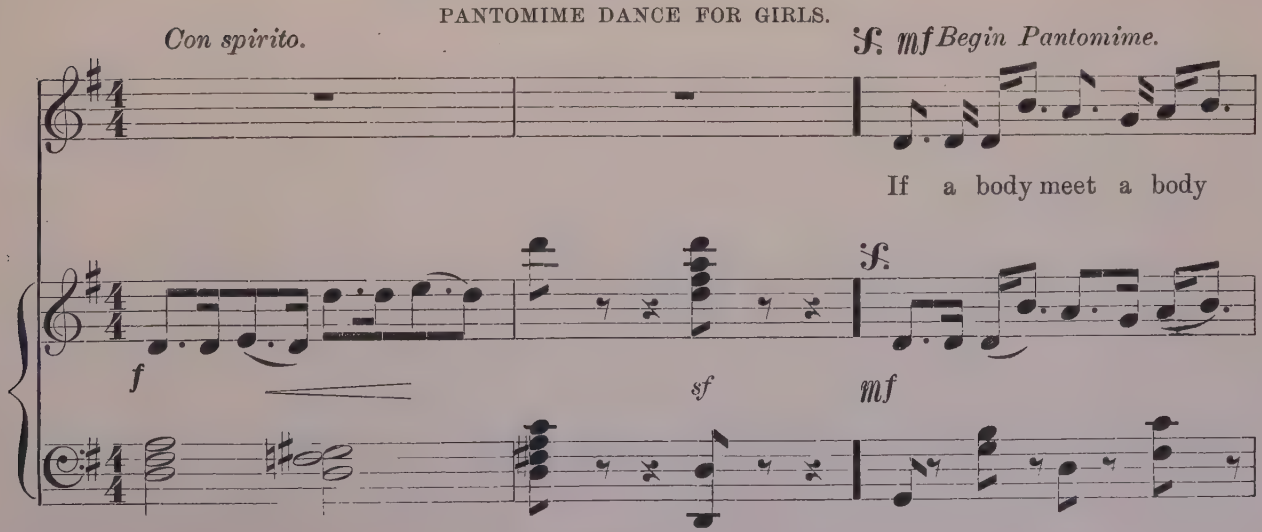
To unwind the streamers, the last couples who crossed, must cross back again, and all be sure to travel in the same path at the same side as when weaving the pattern, in order to prevent confusion.

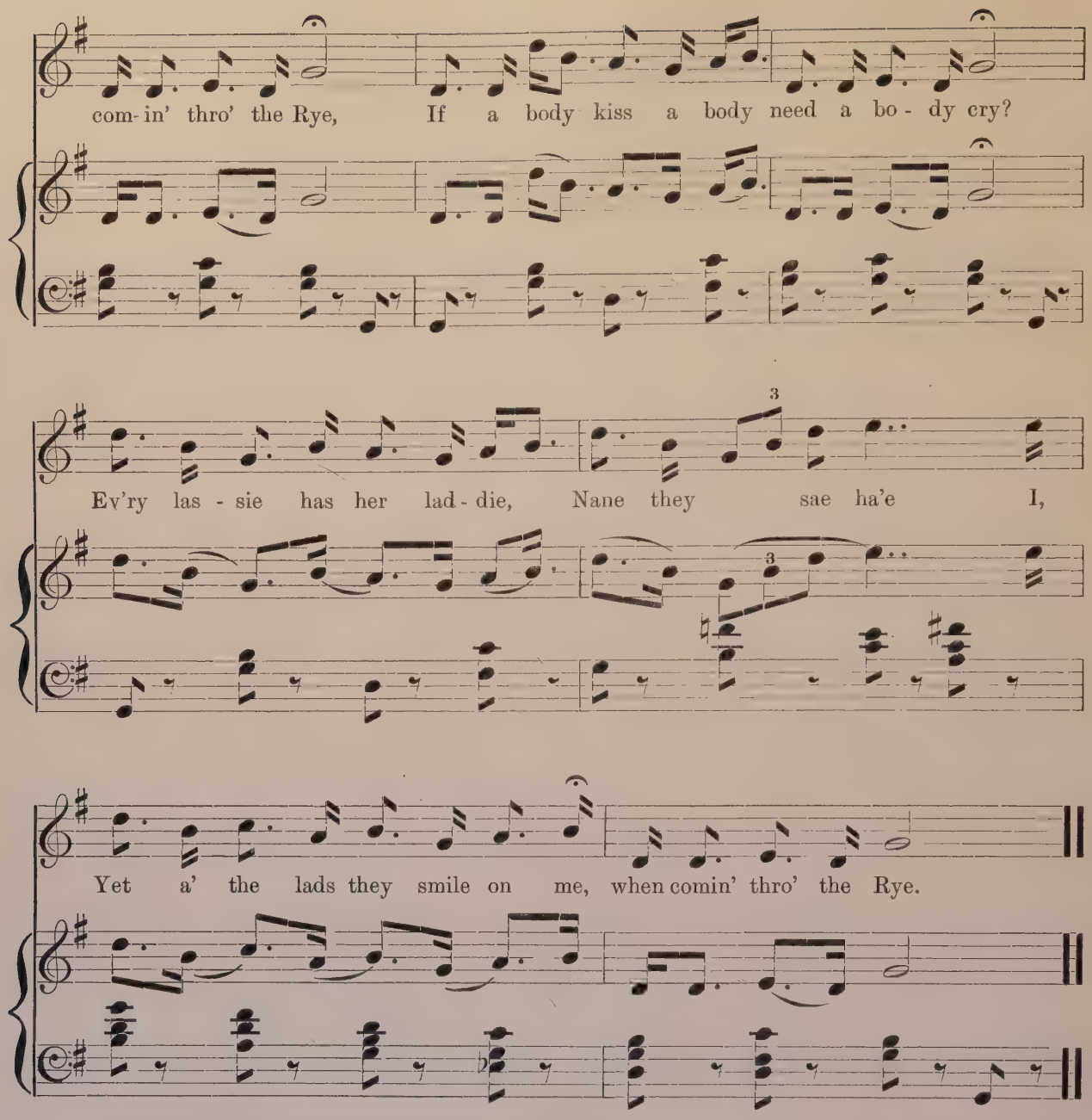
When the streamers are all free, repeat courtesies to partners, corners, and to audience. All take hands and joined by the four corner groups, in steps or revolutions, leave the scene.

This makes a very attractive figure for the Milkmaid Folk Dancers.

COMIN' THRO' THE RYE.

PANTOMIME DANCE FOR GIRLS.




com- in' thro' the Rye, If a body kiss a body need a bo - dy cry?
Ev'ry las - sie has her lad - die, Nane they sae ha'e I,
Yet a' the lads they smile on me, when comin' thro' the Rye.

All take up streamers, hold full length from the pole. Partners face each other. Odd numbers in outside circle, even numbers in inside circle, standing about four steps apart.

Pantomime: On first note after the prelude.

I. Place right foot to right side. (If)
Place left foot back of right. (a body)
Bend knees in "bob courtesy." (meet a body)
(Partners courtesy to each other, tipping heads to side.)

II. Take hold of skirt daintily with free hand, the weight now on the back foot.

Starting with right foot, walk three steps, on the balls of the feet, pointing the right foot on the last step, and hold. (Comin' thro' the Rye.)

III. Step left foot to side. (If)
Bring up right foot to left. (a body)
Partners throw arms about each other, heads together. (kiss a body)

IV. Separate, standing side by side, place outside foot to side. (need)
Step the inside foot and turn the body back to partner. (a body)
Hands to face as if crying. (cry)

V. Straighten up, extend arms forward, hands supine. (every lassie)
Look sad and bring hands to chest. (has her laddie)
Bow head, shake head negatively. (nane they sae)
Clasped hands, drop arms down full length and bend body forward in despair. (ha'e I)

VI. Straighten up, brightly and triumphantly extend hands forward. (Yet a' the lads)
Bend slightly forward, point to chest, toss head. (smile on me)

VII. Catch up dress in free hand, streamer held in the other. (When)
Three side steps to the side. (comin' thro' the Rye.)
Partners now stand facing preparatory to winding the steamers.
Go around the pole in circles with skipping step, opposite directions, partners bow or courtesy each time they meet till the streamers are wound sufficiently.
The mood is spirited.

By varying the time of the music and steps with occasional pantomime and singing the words, adds to the merriment.

When the streamers are wound all courtesy and passing in the opposite directions unwind with gaiety and end with the pantomime I–VII.

MAY-POLE REVELS

"I have seen the Lady of the May
Set in an Arbour (on a holiday)
Built by the May-pole, where the
Jocund swains
Dance with the Maidens
To the Bagpipe strains."

Browne's Pastorels

CHAPTER IV.

DANCE OF THE SHEPHERDESSES.

From the Shepheards Calender, dedicated to Maister Philip Sidney.

"Is not thilke the mery month of May,
When love-lad masken in fresh array?
How falles it, then, wee no merrier beene,
Ylike as others, girt in gaudy greene?
Our bloncket liveries beene all too sadde
For thilke same season, when all is yecladde
With pleasaunce; the ground with grasse, the woods
With greene leaves, the bushes bloosming buds.
Youngthes folke now flocken in every where,
To gather May-buskets and smelling brere;
And home they hasten the postes to dight,
And all the kirk-pillours eare daylight,
With hawthorne buds, and sweey eglantine,
And girlonds of roses, and soppes in wine.
Such merimake holy saints doth queme,
But wee here sitten as drownde in dreme.
Sicker this morowe, no lenger agoe,
I sawe a shole of shepheardes outgoe
With singing, and shouting, and jolly chere;
Before them yode a lustie tabrere,
That to the many the horn-pype played,
Whereto they dauncen eache one with his mayd.
To see those folks make such iovysaunce,
Made my heart after the pype to daunce:
Tho to the greene wood they speeden hem all,
To fetchen home May with their musicall;
And home they bringen in a royal throne,
Crowned as king; and his queene attone

NOTES EXPLANATORY.

Thilke, this same month. It is applied to the season of the month "when all men delight themselves with pleasaunce of fields, and gardens, and garments."

Bloncket liveries, gray coats.

Yeclad, arrayed. *Kirke*, church. *Queme*, please. *Yode*, went. *Swinck*, labor.

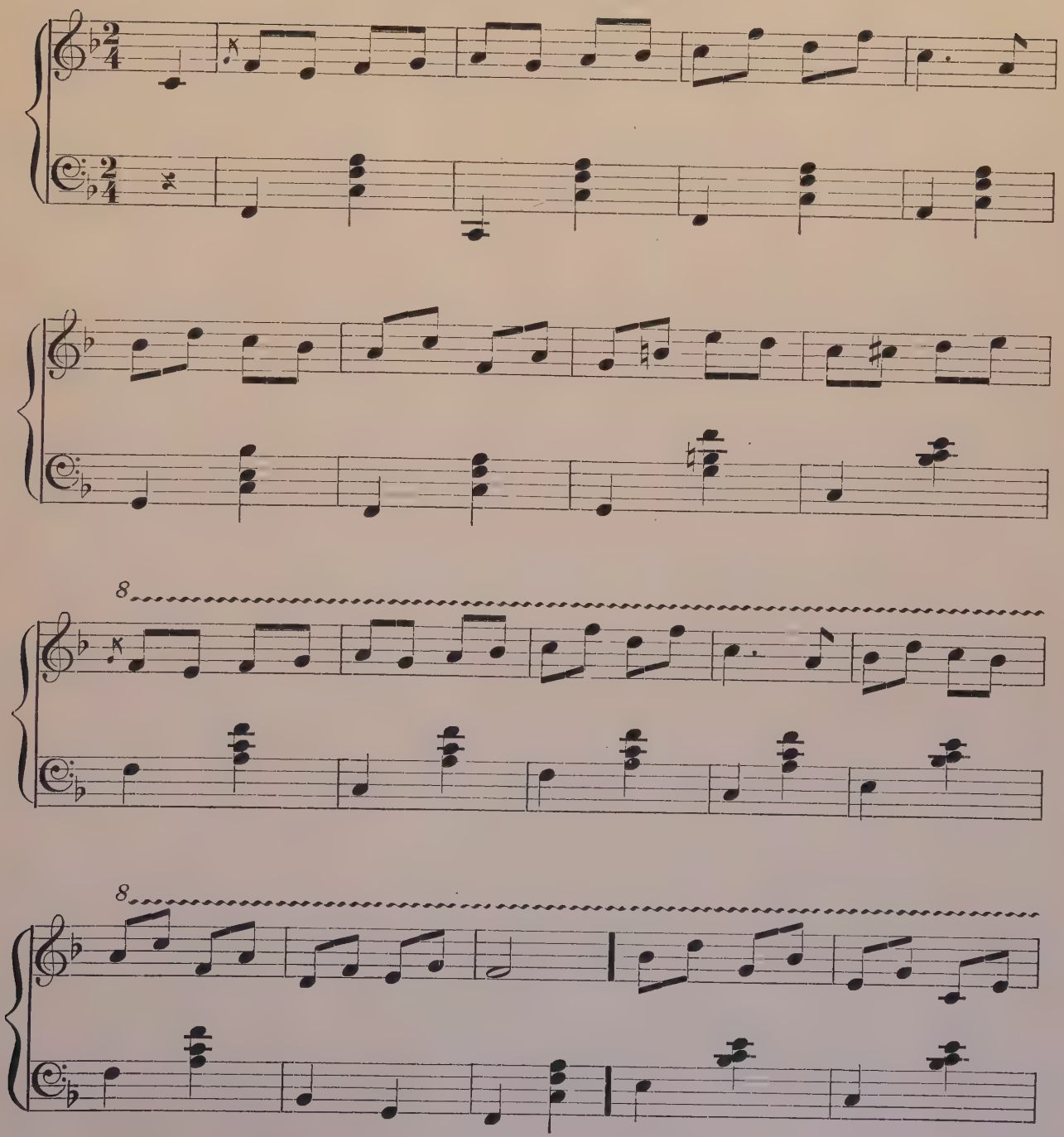
In every where, a strange, yet proper kind of speaking.

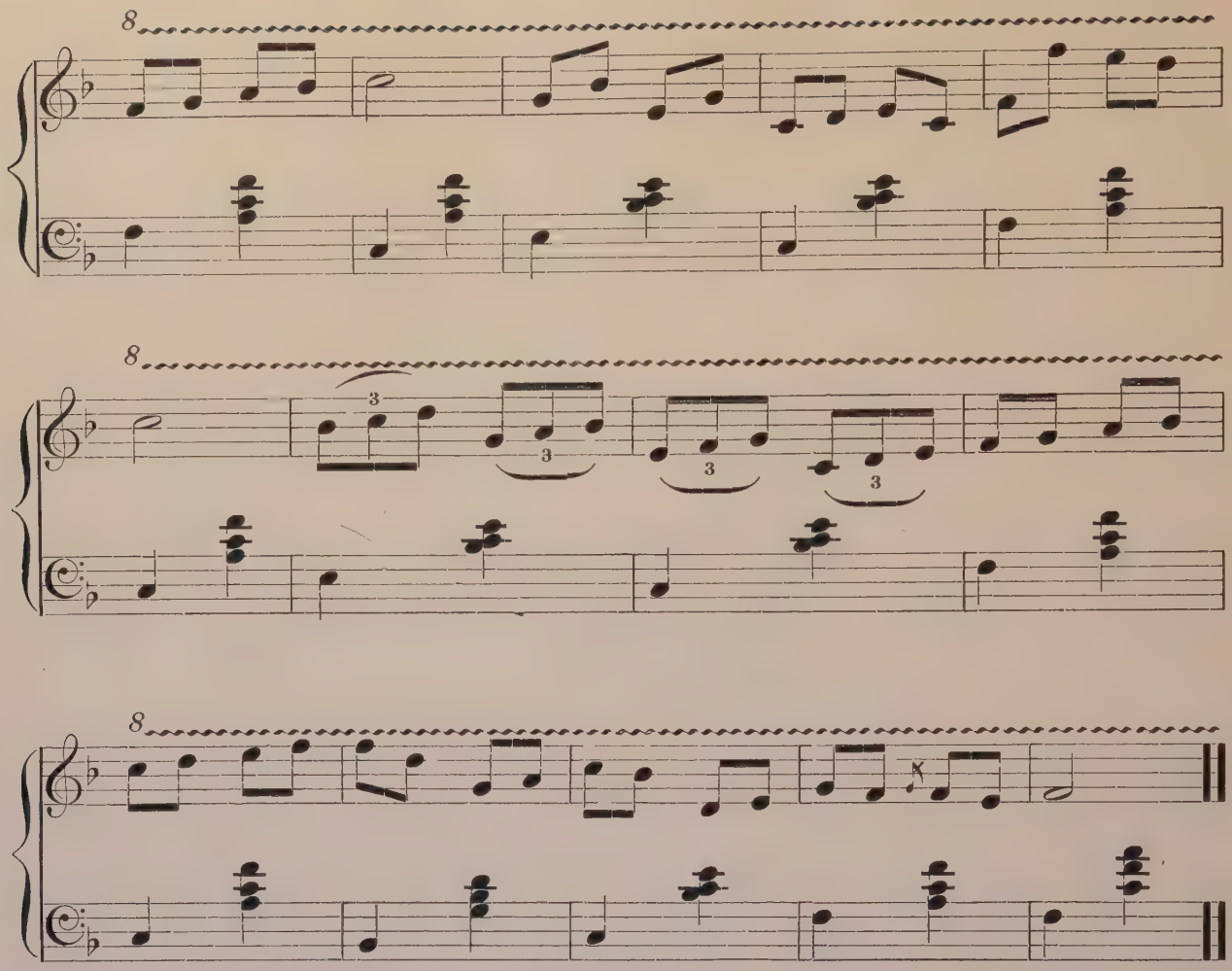
Buskets, a diminutive, *s*, little bushes of hawthorne.

Was lady Flora, on whom did attend
A fayre flocke of faeries, and a fresh bend
Of lovely nymphes. (O that I were there,
To helpen the ladies to their Maybush beare!)
Ah! Piers, bene not thy teeth on edge, to thinke
How great sport they gaymen with little swinck?"

Herbert Spencer.

SHEPHERDESS DANCE.





The little shepherdesses in rollicking mood[1] have forgotten their sheep, on May Day. As they dance about the May-pole in spirited measure, a chorus of sheep-bells is heard in the distance, in time with the music; now loud, now soft, now impatiently, in imitation of straying sheep. This chorus of bells[2] may be rung in time with the music by a number of persons at a distance from the dancers.

Costume. Like the Bopeep pictures, either pannier effect, or a graceful empire slip. Colors, light blue and yellow.

A jaunty stiff rimmed hat, medium size, brightly colored flowers, tied under the chin.

The crook, a most important adjunct, is made of a curved handle staff or cane, covered with silver paper and entwined with flowers and vines. A cane three feet long will suggest a staff and can be used to better advantage in the figures of the dance.

[1] The shepherdesses should enter into the spirit of the revel with gleeful self abandonment. This is the charm of the dance.

[2] The small sheep-bells can be secured at nominal cost.

I. Sixteen or twenty-four players fall in line, single file, the crook in the right hand.

The step.

Step right foot (1).

Hop on right and at the same time extend the left foot forward (2).

Continue the hopping step, alternating right and left through the strain twice, moving in a straight line to a central position.

II. Form a circle, partners face, join right hands passing the crook to the left. Pass to the next persons, joining left hands, crook in the right.

Continue grand right and left around the circle, meet partner and bow.

Moving again in straight line as in (I) through two strains, all face front for a short drill with the crooks.

I. Partners cross crooks. The one on the right, holding the crook in the left hand. The one on the left holding the crook in the right hand. Tipping heads to the side, look toward each other. Hopping and crossing the feet (4 measures).

II. All change crooks to opposite hands and cross them with the next person. Tipping heads to the opposite side. Hopping step (4 measures).

III. Repeat right and left (8 measures).

IV. All left face, following each other with the same hop step, take hands forming a circle, crook in the right hand, once around and reverse.

VI. Single file as in I.

VII. First partners, standing opposite each other, form an archway by crossing crooks. Second couple pass under single file and form the archway next to the first couple. All pass under and do the same, repeat the arch, and again in single file as in I move serpentinely and then wind as in the laborynth march. At this point the chorus of bells impatiently dance forward with the hop and skip step and surround the shepherdesses, leaving space so that they may dance out and surrounding their "sheep," with their crooks drive them from the scene with laughter and song.

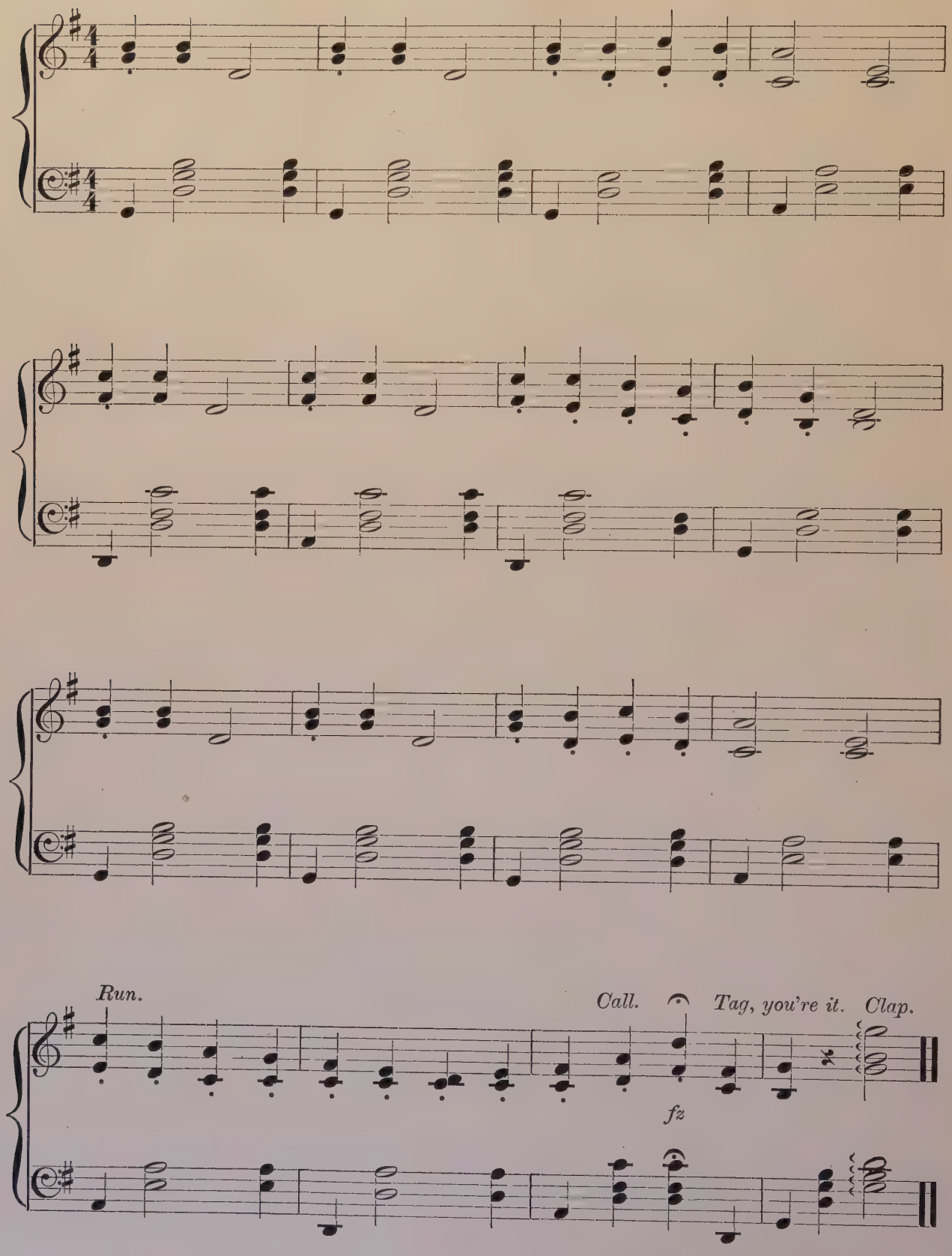
Another very interesting act may take place about the pole.

After driving the "sheep" away, the shepherdesses return and plant their crooks in a circle around the pole, they then take up the streamers and plait any preferred pattern, while the "sheep," tinkling their bells and with graceful body and arm movement dance in and out around the crooks.

When the streamers are free, the sheperdesses take up their crooks and drive the "sheep" while they shout "baa, baa, baa."

THE FORESTERS' DANCE.

(BY ROBIN HOOD'S BAND.)



THE FORESTERS' DANCE.

BY ROBIN HOOD'S BAND.

The Foresters carry green boughs and garlands of leaves and flowers.

Plate VIII. The Foresters.

Characters in Plate VIII.—Beginning at the left, Village Maid, Little John, Maid, Robin Hood, Peasant Maid Attendant, Maid Marian, Jester or Fool, Jack o' the Green, Friar Tuck, Will Scarlet, Maids.

The Dance.

All in a rollicking merry mood with a Morris step, dance to the front, either surrounding the May-pole, or in a circle independent of the pole. Adapted to circumstances.

The number of dancers should be divisible by three.

I. Step right foot to the right side (1, 2).
Place left foot across behind the right, fifth position (3, 4). Look over right shoulder, all holding hands in the circle, raise them high.
Repeat this step and action to the left (1, 2).
Slide right foot to the right (1).
Bring up left foot to the right (2).
Repeat 3, 4, to the right.

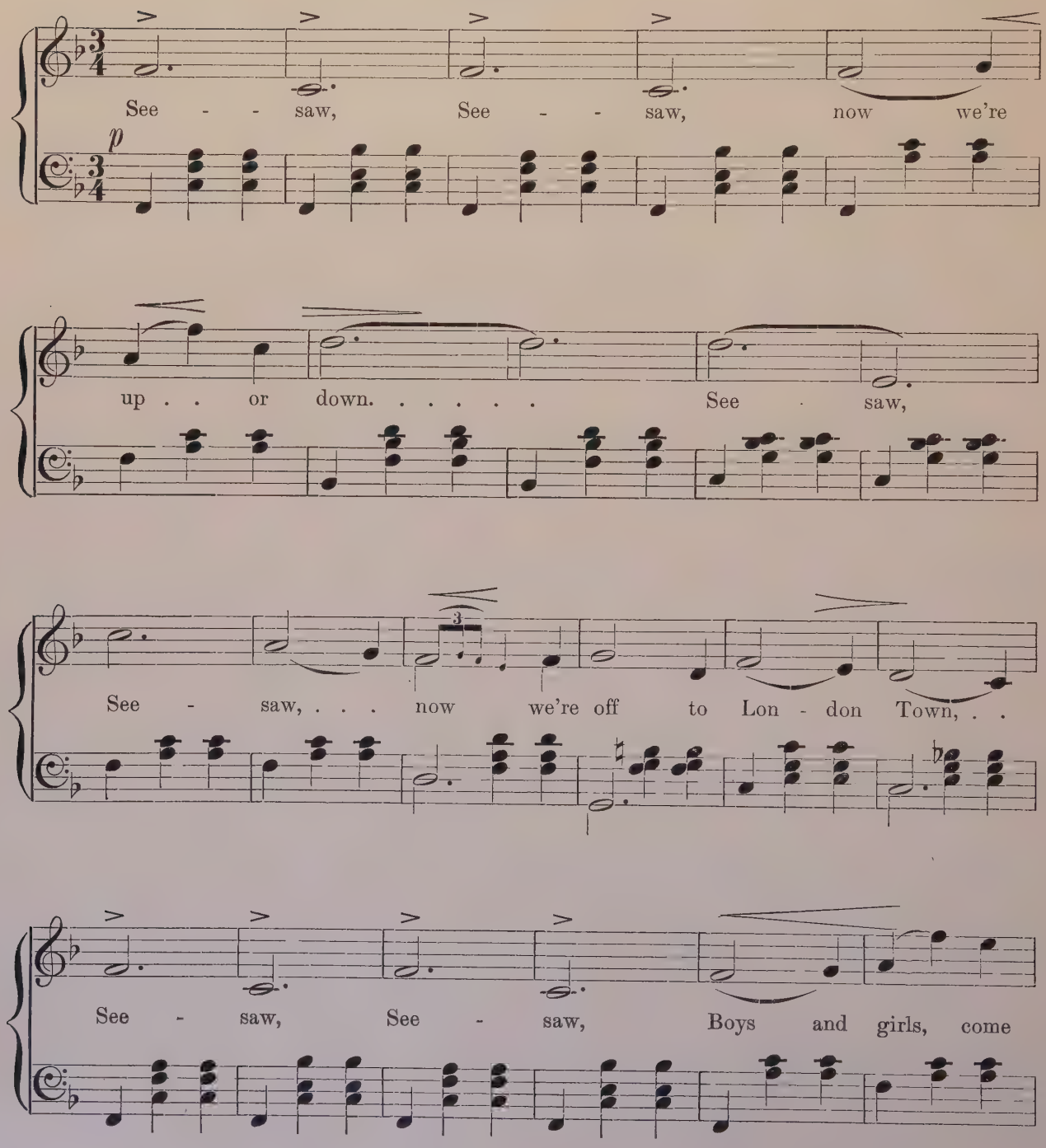
Stamp, lightly and quickly, right (1) left (2) and point right to the right (3, 4) and hold. Looking over right foot, arms held high.

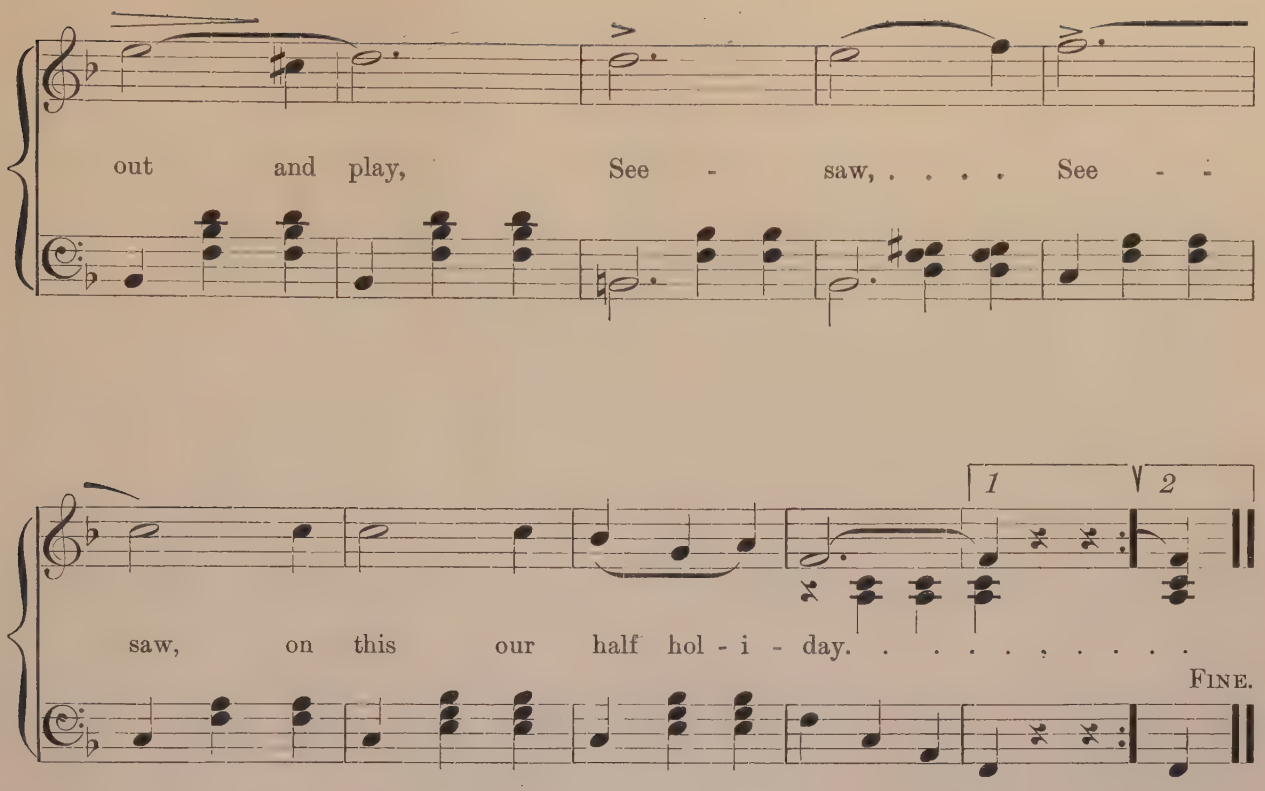
Repeat, all continuing to the right in a circle until once around.

II. Run ten counts, and tag the one in front on the eleventh.

The scale may be sung here, or laughing up and down the scale with the syllable "Ha," ending with turn and jump on the last four counts.

SEE-SAW.





III. Form in groups of three either in the circle or in straight line or any suitable effective arangement.

The middle person of the three, No. 2, stands still, Nos. 1 and 3 on each side of her hold one of her hands with both hands.

No. 3 on the right stoops bending knees, drawing No. 2 over to the right (slowly) (1, 2).

No. 1 on the left stoops bending knees, as No. 2 rises on the opposite side (3, 4). Slowly, in imitation of "See-saw."

Repeat through the strain.

IV. Repeat I.

Music—The Foresters' Dance.

V. Gather up the boughs, flowers, and other properties, waving boughs, place Maid Marian in the centre (See Plate VIII), and leave the scene with the Morris step.

Before, or during the revel Maid Marian may be crowned, with a rustic wreath of leaves.

The Morris Step — Raise one foot to the knee, extend it forward and bring it down as in a walking step, hopping on the other foot at the same time. The arms raised to shoulders' height, in easy flexed position.

** "The Morris Dancers" by Josephine Brower and "The Morris Book" by Cecil Sharp, contain a great variety of these dances.*

The Morris Polka Step. — Left, right, left, hop left; right, left, right, hop right. (Plate IX, Little John, Jack o' the Green, and Will Scarlet.)

Plate IX. Little John, Jack o' the Green, and Will Scarlet.

JAPANESE DANCE.

MUSIC FROM "MME. BUTTERFLY" OR "JAPANESE LOVE SONG."

The Japanese dancers form a picturesque background in the May-day Pageant during the Crowning and the "May Queen" Dance.

The dance as given here will be most enthusiastically received.

Japanese dancing is mainly posturing, posing and pantomime. In one form of dancing they will hold certain poses for a short time and then move slowly swaying from side to side. Pantomime is an art with the Japanese. Familiar scenes are frequently portrayed in action. It seems there are no definite steps and the music does not appear in any particular time. The fan and parasol are used with fine effect.

In presenting these dances the costume effect is exceedingly simple, made of tissue paper. I have observed that the cheap kimonos sometimes worn in festivals by young people have a loose, careless appearance, distasteful to the specta-

tor, and detracting from the general effect, which especially on such occasions should be pleasing to the eye.

The kimono sleeves of white, or light colored tissue paper trimmed with a band of a plain darker color, can be fastened to the top of the sleeve of a white waist. The sash is a length strip of the same paper tied in a huge bow in the back.

Large white or any becoming colored crysanthemums in the hair above the ears.

Holding the parasol in both hands, the Japenese dancers run on tiptoe forward with mincing step. When at a proper distance from the audience, rest.

Standing on tiptoe,

1. All tip to right, posing, 4 counts.
2. All tip to left, posing, 4 counts.

3, 4. Repeat to right and left, 8 counts.

1. All pirouette* to right, 4 counts, twirlling the parasol.
2. All pirouette to left, 4 counts, twirlling the parasol.
1. All bend forward and drop on knees, kneeling with the head nearly to the ground behind the parasol, 8 counts.
2. Kneeling, raise the head, look around the parasol at right side, 4 counts.
3. Look around the left side of the parasol, 4 counts.
1. Standing, half right face from the center, and half left face from the center. The ends leading, all with mincing step on tiptoes run waddling from the scene.

A MASS FREE HAND DRILL.†

MUSIC: FOUR-FOUR TIME.

Take each exercise twice each way 16 counts in all.

I. *a.* Touch step sideward left — arms sideward.
   b. Touch step cross backward left, bend knees slightly — arms upward in circle over head.
   c. Same as position *a.*
   d. Position.

II. *a.* Touch step forward left — arms forward.
   b. Touch step sideward left — left arm sideward, right arm in circle over head.
   c. Same as *a.*
   d. Position.

III. *a.* Touch step obliquely forward left — left arm forward, right arm in circle over head.
   b. Touch step backward left — bend trunk slightly backward right, left arm in circle over head, right arm sideward.

* Pirouette — Weight on one foot, (1) throw the other foot around it as far as possible, rise on the toes and pivot in the direction of the weight (2). Either quickly or slowly, according to the time.

† With garlands in the hands, this Mass Drill makes an artistic exercise.

c. Same as *a.*
d. Position.

IV. *a.* Touch step forward left—arms sideward.
b. Touch step sideward left—bend trunk sideward left—arms in circle over head.
c. Same as *a.*
d. Position.

V. *a.* Touch step forward left—arms forward.
b. Swing right arm in complete circle downward, backward and upward to the reach position again.
c. Return swinging arm upward, backward and downward up to the reach position again.
d. Position.

VI. *a.* Touch step forward left—arms diagonally forward upward.
b. Touch step backward left arms sideward, palms turned forward.
c. Same as *a.*
d. Position.

VII. Repeat VI twice to the left and finish with deep courtesy, 12 counts.

CHAPTER V.

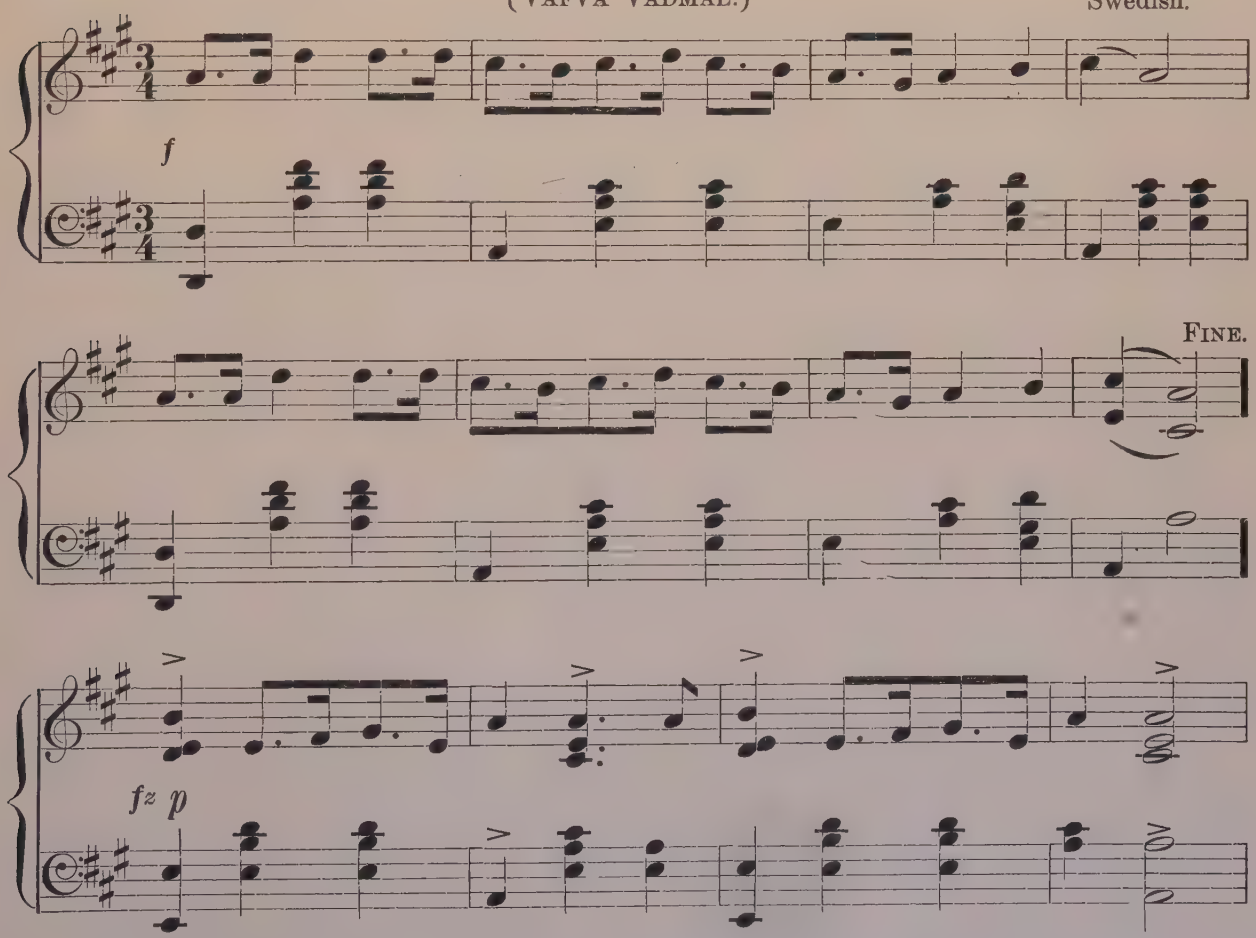
SELECTED NATIONAL FOLK DANCES ADAPTED FOR MAY-POLE FESTIVALS.

THE WEAVING DANCE. (Väfva Vadmal.)

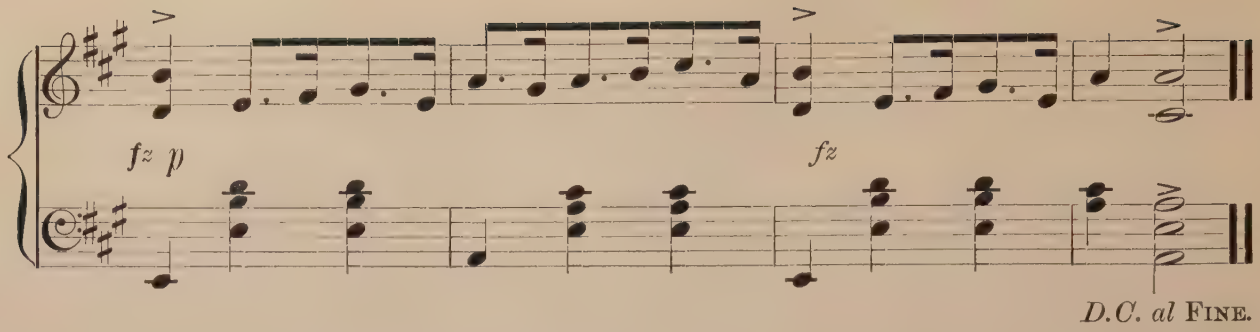
The "Weaving Dance" is so named because it represents the different manipulations in the old-fashioned way of weaving. Thus the advancing of the lines toward each other shows the beating of the threads together; linking arms represents the pulling of the threads together; passing under the arches shows the darning process; the figure where the string is pulled through the arches represents the tossing of the shuttle.

THE WEAVING DANCE.*

(VÄFVA VADMAL.) Swedish.



** *From "Old Swedish Folk Dances" (adapted) by kind permission of Mrs. Anne Barr Clapp.*



D.C. al FINE.

Front

G	L
6	6
5	5
4	4
3	3
2	2
1	1

Back

Hands joined in line. Lines approach each other with six running steps, 2 measures, and return backward to place, 2 measures. Repeat 4 measures (8 measures in all).

G 1 takes L 1 by the left hand, with his right hand, and they run to the front with twelve short running steps, 4 measures. Then let go hands, and turn toward each other, join hands, and run back to centre, 2 measures. Hook right arms and dance around each other, 2 measures. Then G 1 runs to L 6, and L 1 runs to G 2, hook left arms, and dance around each other, 2 measures, then run to centre and hook right arms with partner. Then G 1 runs to L 5, and L 1 runs to G 3, then back to centre, etc., until G 1 has danced with all the L's and L 1 has danced with all the G's.

Plate X. The Weaving.

G 1 then takes L 1 by her left hand, and they run to back. They form an arch with their hands, (L with her left, G with his right) and run to the front, the L inside, the G outside the line of G's. Meantime all stamp, bow, and clap their hands. The couple then runs from the front to the back, making an arch over the left line. Then between the lines they run to the front, and take their places, the L 1 beside L 6, and G 1 beside G 6.

Plate XI. The Shuttle.

Lines then approach each other with three running steps, and an appel,* 2 measures. The odd numbered couples then turn to the back, and the even couples to the front, with inside hands joined. The odd couples form arches, and the even number couples creep under them. Then, going in the same direction, even couples form the arches, and odd couples creep under them, etc. When a couple come to either of the end places they remain in place one measure, turning about, inward, and joining inside hands again. This continues until all are once more in the formation they started from, viz:

Front	
G	L
1	1
6	6
5	5
4	4
3	3
2	2
Back	

* A vigorous stamp.

Then partners face, and join both hands. The G's of the odd couples draw their L's with them, and take three short running steps obliquely backward to the G's right, and the G's of the even couples take three short running steps forward, to their left, pushing their L's ahead of them, to formation in figure. Then G's of odd couples go forward obliquely to their right, and G's of the even couples go backward, to their left, and this continues twelve times or until the dancers are in their starting position. When a couple comes to either end it must wait in place six counts before going on.

G's keep their L's left hand in their right, and with their left hands they take the right hands of the lady next to the right of their partner. L's now have their hands crossed, with the right under the left. G's have their hands uncrossed. Then L 2 creeps under the arch formed by the upraised hands, and draws all after her in continuous line, without letting go of hands. She runs in a half

Plate XII. Tying the Knots.

circle, back to her starting place, then stops, while her G, still holding her hand, turns under her arm, and takes his place opposite her, leading forward the L he

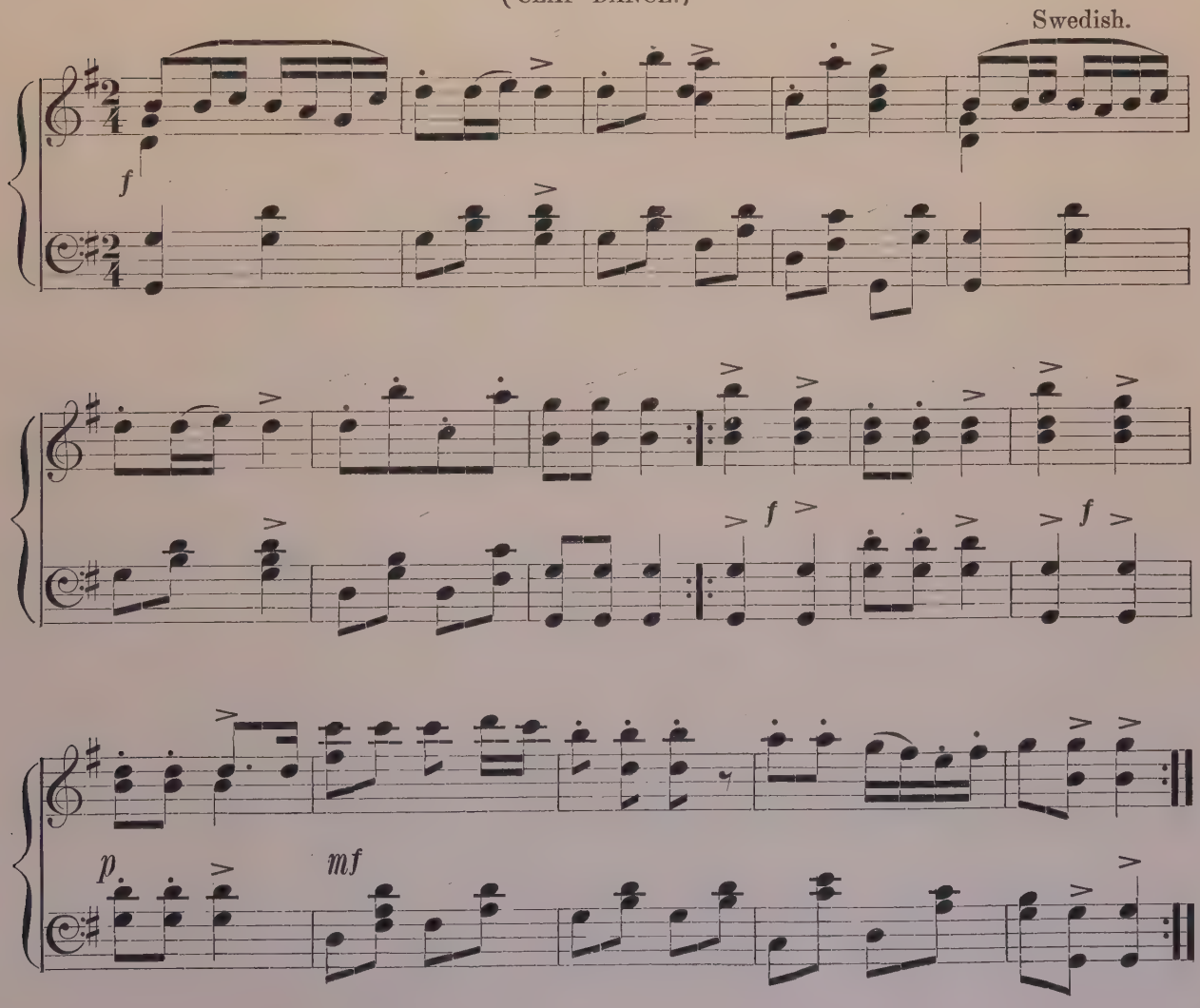
holds with his left hand to her position beside his own L, etc., until all are in the starting positions again.

Couples again raise their hands to form an arch, and L 2 again creeps through, drawing all after her, this time turning to the left, and running to the rear, forms a circle. Then G 1, or the last one to be drawn out, runs to the middle of the circle, and the leading L draws the line about him, until the whole line has been wound up. Then the G in the centre creeps through, drawing all after him, turns to the right, and they all form another circle, joining hands. They run around, with hands joined, to the right, to the end of the music.

Partners then hook right arms, (Plate XII) and dance once around, then hook left arms with the next partner, (Grand right and left) etc., until they reach their own partners again, when they join both hands with their partners, and dance once around in place. A strong appel should be given at the beginning of each measure.

KLAPPDANS.

(CLAP DANCE.)



KLAPPDANS. (Swedish.)

Beginning with joyous mood and ending with vigorous action.
All steps and action should be light and quick.
Couples form a circle. Partners holding inside hands. Free hand on hip.

I. Couples following each other dance around the circle. The dance begins with outside foot. Take three running steps and on the fourth count hop on outside foot and extend the inside leg forward, (1 measure). Beginning with inside foot take three running steps, hop on the outside foot, (1 measure) (same as schottisch step). Continue 8 measures in all. Then dance the polka step around the circle, (8 measures).

II. Partners with hands at hips. G bows. L courtesies. Clap own hands three times. Repeat bow and courtesy, partners clap each others right hands, their own hands, partner's left hand, their own hands, partner's right hand, and turn around completely to left, stamping the feet while turning. In all 8 measures. Repeat.

III. Repeat I.

IV. Same as Figure II, but substitute shaking the finger, bending the body from right to left with the action.

V. Repeat I.

VI. Same as Figure II, but substitute a vigorous striking movement as if boxing the partner's cheek, but do not touch the person.

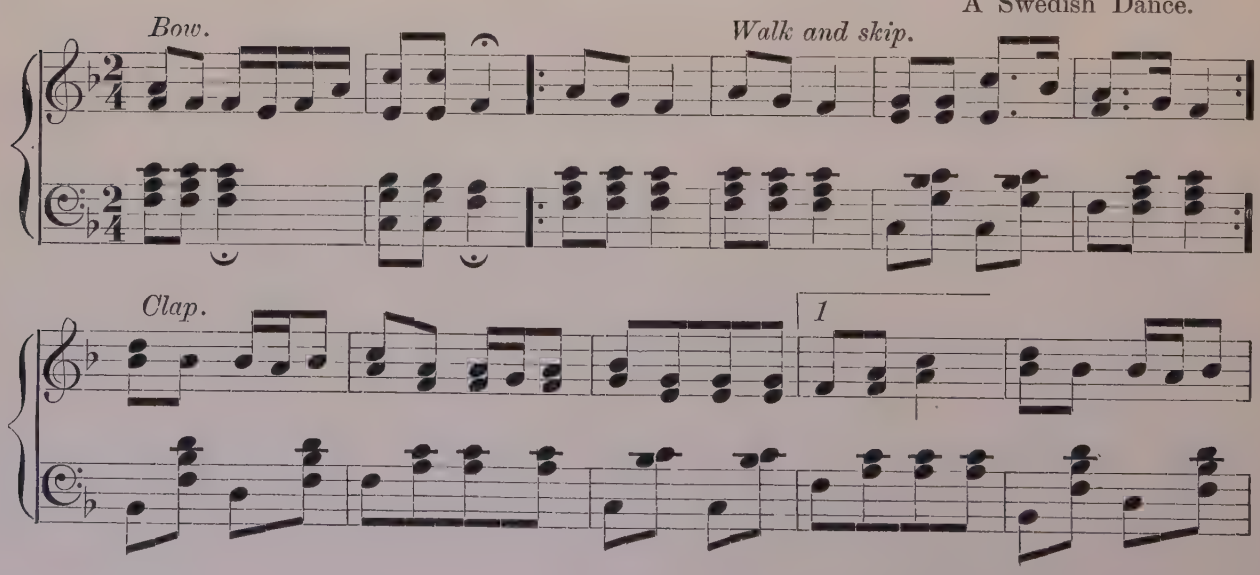
PRINCE OF ORANGE. (Scottish.)

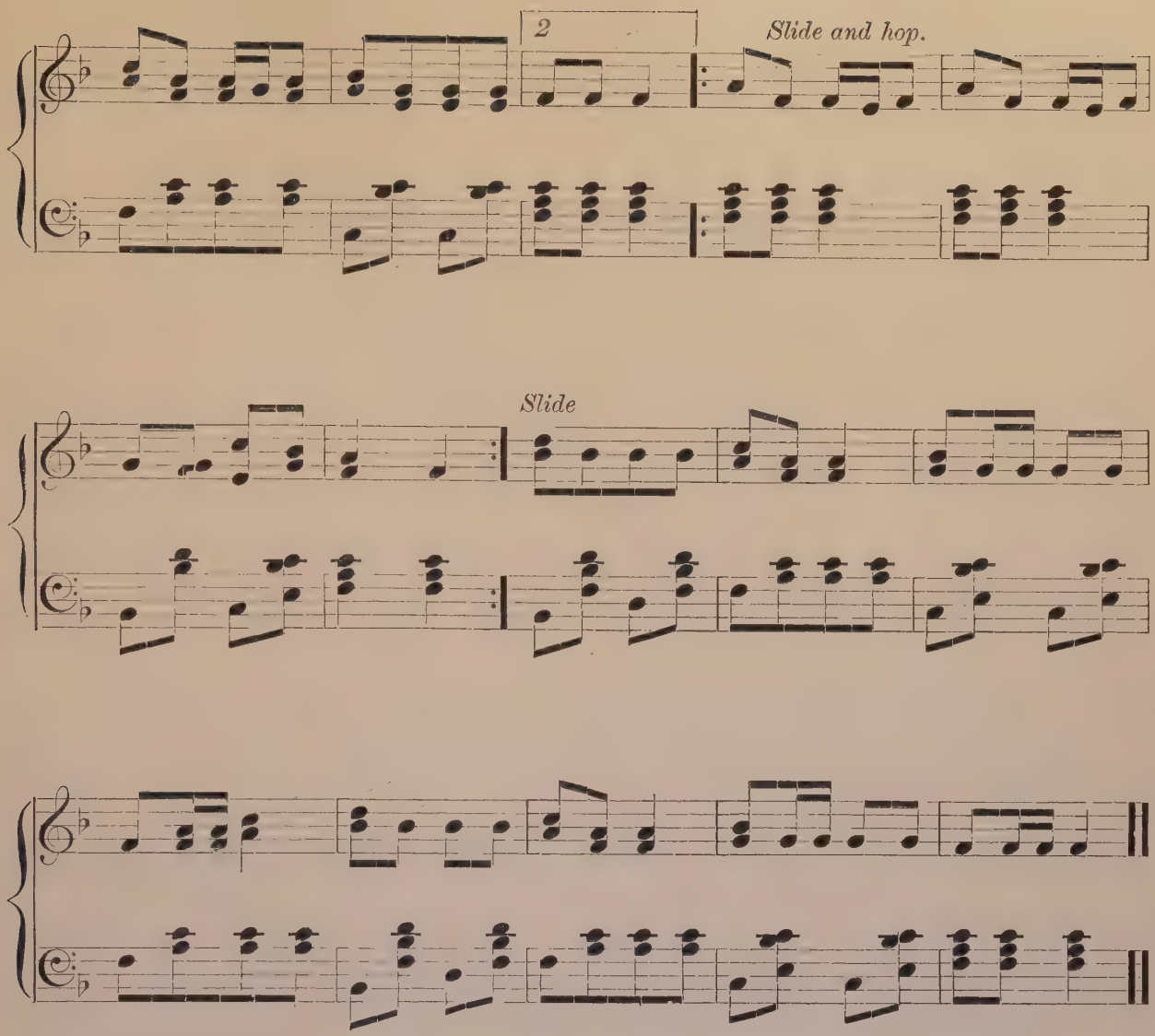
HIGHLAND FLING.

All advance and retire twice.
Clap the hands three times, and beat the heel of one foot, three times.
Swing partners round and pass on to next couple.

HOPP MORR ANNIKA.

A Swedish Dance.





HOPP MORR ANNIKA. (Swedish.)

All surround the pole in a large double circle, partners standing side by side, inside hands joined. Rollicking mood.

Bow to each other, first two measures.

Walk forward eight steps, swinging hands, 2 measures.

Skip forward eight steps, swinging hands, 2 measures.

Partners face each other.

Each clap his own hands, clap partner's right, clap his own, both of his partner's, his own, both of partner's. Stamp right foot when striking right hands; left foot when striking left hands.

Continue clapping and stamping through 8 measures.

Partners standing side by side, inside hands joined.

Sliding inside feet forward diagonally, bringing partners face to face.

Hop on inside foot, rear foot up. Joined hands high, outside hand extended outward from the shoulder, 2 measures.

Repeat, slide and hop to the outside, turning the body and face away from partner, holding the head high.

Continue, alternating from right to left, progressing forward through 12 measures.

Repeat all from beginning as many times as desirable.

The whole dance should be characterized with happiness expressed in light and elastic movement.

HOW DO YOU DO

A GILBERT AMERICAN DANCE ADAPTED. MUSIC: PEASANT MAY-QUEEN DANCE, Page 17.

Form in sets of four in a large circle around the group of dancers who are to wind the streamers, on the May-pole.

Two couples facing each other, slide to the left,—4 counts.

Two couples facing each other, slide to the right,—4 counts.

Two couples take hands, in a circle, and skip around to the left,—8 counts.

Two couples forward,—4 counts.

Two couples backward,—4 counts.

Two couples forward,—4 counts.

Join right hands with the one opposite, raise the hands (1).

Bring the hands down (2). (Shake hands, "How do you do") (2). Join left hands still keeping right hands joined (1). Raise hands, make a downward movement (2). (Both movements vigorous.)

All slide toward the centre of the circle,—8 counts.

All slide back from the centre of the circle,—8 counts.

All couples facing in one direction, partners with joined hands, skip forward,—8 counts.

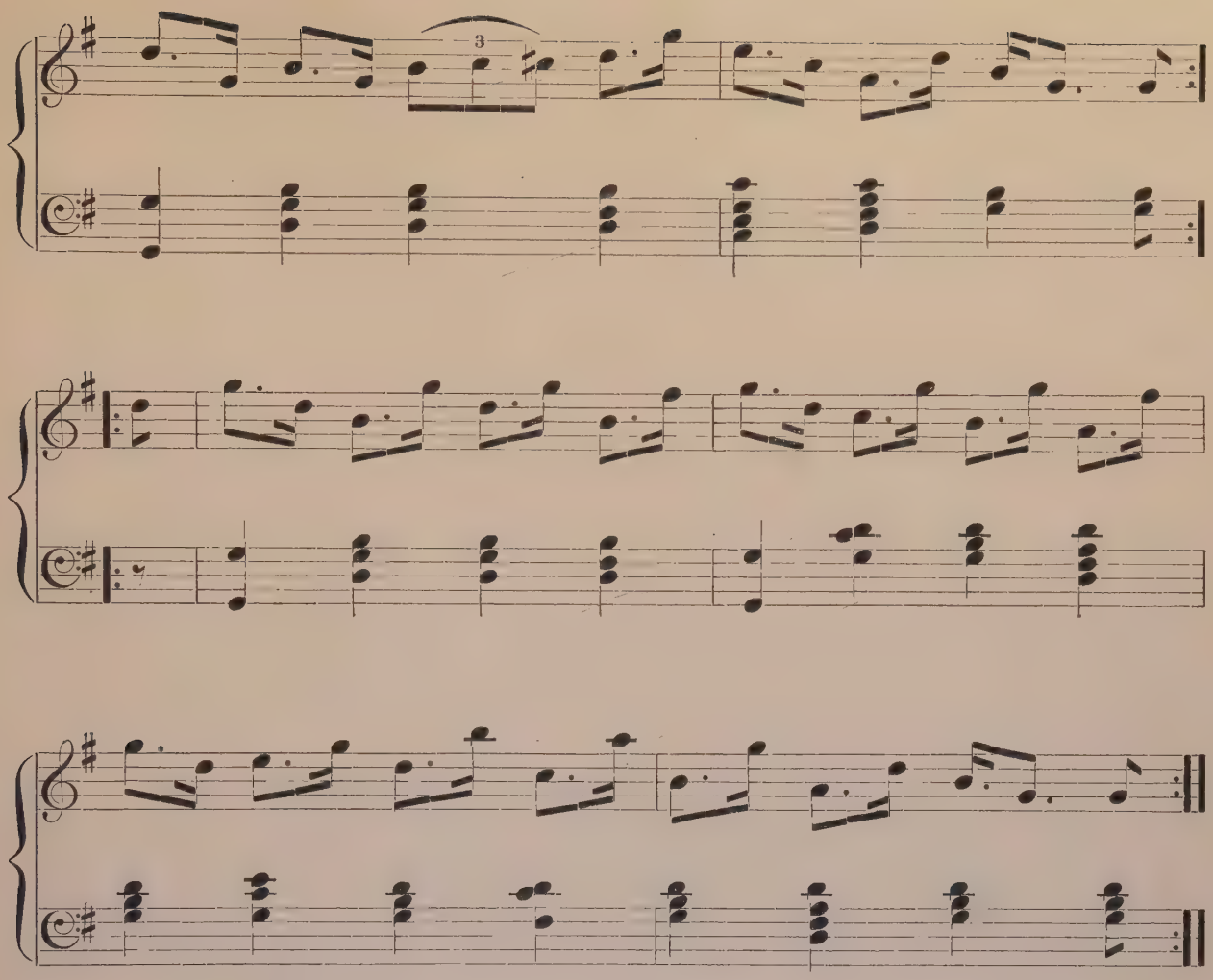
Turn and skip back,—8 counts.

Take partner's right hand, walk around three steps, courtesy,—4 counts.

Take partner's left hand, walk around three steps, courtesy,—4 counts.

HIGHLAND FLING.

Scotch.



THE HIGHLAND FLING.

The step peculiar to the Highlands and known as the genuine Highland Fling was usually performed to the music of the Strathspey, which derives its name from the valley of Spey. It is much like the Reel, slower, yet it calls for more exertion, and is full of quick body motions.

Many Highland dance airs were originally written for the harp accompaniment, later the Jews-harp was used to accompany rough Highland reels. The bagpipe was afterward popular, but in many parts of Scotland the violin has now taken the place of the bagpipe for the playing of reels and Strathspeys. The bagpipe however seems to be the only instrument that gives the Scottish dances the proper flavor for us.

The word "fling" is due to the fling or kick of the leg alternately before and behind.

For full information concerning the correct Highland costume representing the Clan Tartans, see the little book, "The Scottish Clans and their Tartans," published by W. and A. K. Johnston, Edinburg, Scotland.

HIGHLAND FLING.

The Highland Fling as danced in Scotland is here given.

First Step.

1. Spring apart on both feet, then upon left foot, raising right foot behind, then again with right foot before and behind.
2. Repeat springing upon right foot, bringing left foot behind.
3. Repeat No. 1.
4. Repeat, turning to right hand with left foot behind.

Second Step.

1. Spring apart upon both feet, then upon left foot, raising right foot behind, again upon left foot, bringing right foot into position, and behind.
2. Repeat with the other foot.
3. Repeat No. 1.
4. Turn to right hand with first part of first step.

Third Step.

1. Spring apart upon both feet, again into fifth position with right foot, then fifth position with left foot, then right foot.

2, 3, and 4. Repeat as in former steps.

Fourth Step.

1. Spring apart upon both feet, then upon left foot, raising right foot behind, then again with right foot before and behind.
2. Repeat springing upon right foot, bringing left foot behind, etc.
3. Repeat turning to left hand.
4. Repeat turning to right hand.

Fifth Step.

1. Spring apart upon both feet, then upon left foot, bringing right foot behind, again upon left foot, pointing toe and heel of right foot in fourth position before.
2. Repeat with left foot.
3. Repeat with right foot.
4. Repeat No. 4 of first step.

Sixth Step.

1. Repeat No. 1 of first step, adding springing into fourth position before, with right foot up to left knee, and again into fourth position, and back to knee.
2. Repeat with left foot.
3. Repeat Nos. 1 and 4 of first step.

Seventh Step.

1. Spring apart upon both feet, then upon the left foot, raising right foot behind, again upon left foot, pointing toe of right foot into fourth position before, then up to left knee.
2. Repeat with left foot.
3. Repeat with right foot.
4. Repeat No. 4 of first step.

Eighth Step.

1. Repeat No. 4 of first step to right hand and left hand alternately four times. In the foregoing, great care must be taken each time to bring the foot well up to the knee. Each step is repeated, commencing with left foot.

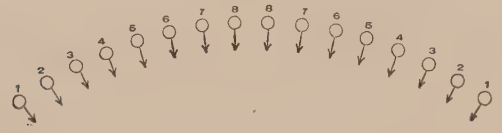
Plate XIII. May-day Highlanders.

THE HIGHLAND FLING.

(ADAPTED.)

In order to present the Highland Fling in a picturesque and pleasing manner at the May-day Pageant, it has been necessary to adapt the steps to the

purpose and the surroundings. The energetic action of the dance is too strenuous for the participants who are to take part in other exercises. In order to modify the action, "rest steps" have been introduced between the Fling steps. These furnish not only a satisfactory change physically, but are of added interest and quite pleasing to the audience.



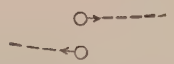


Fig. 11, 1.

Costume. —

A simple suggestive costume is described on page 71.

The Dance. —

Sixteen dancers stand in a semicircle, two leaders Nos. 8 in the centre and two leaders Nos. 1 at the right and left, as in Fig. 11. Left arm raised, curved at the elbow, finger tips drooping toward head.

Step I.

1. Bending the knees in preparation on the first short note, quickly spring the feet apart, weight on left foot, touch right foot to right side (1).
   Hop on left foot, swing right foot back of left knee (2).
   Hop on left foot, touch right foot at the right side (3).
   Hop on left foot, swing right foot in front of knee (4).
2. Change weight to the right foot and reverse the position of arms, (1) above.
   Hop on right foot, same as (2), (3), (4) above.
3. Repeat No. 1.
4. Hop on right foot, swing left foot behind (1), turn one-fourth to L.
   Hop on right foot, swing left foot in front (2), turn one-fourth to L.
   Hop on right foot, swing left foot behind (3), turn one-fourth to L.
   Hop on right foot, swing left foot in front (4), turn one-fourth to L.

Rest Step.

All fold arms high on chest, elbows high, follow leaders No. 1. (Nos. 8 are now standing with backs to each other, as others on each side are following No. 1.)

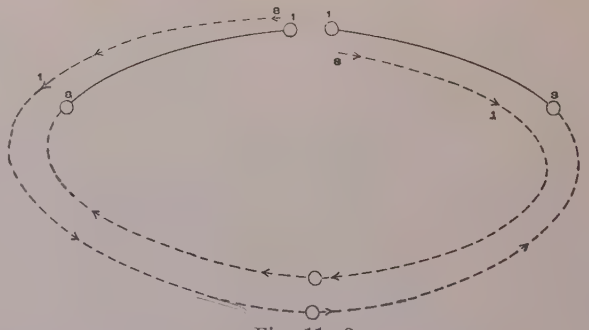


Fig. 11, 2.

Slide right foot diagonally right forward (1).

Hop on right foot (2), (left knee bent, foot raised in the back).

Repeat to the left, bending body to the right and left with the step.

Continue this step until Nos. 1 passing in front in the circle (Fig. 11, 2)

meet in the position where Nos. 8 stood. The order of positions is now reversed and Nos. 8 stand in front right and left.

Step II.

Arms down full length in front with fingers interlaced, palms downward.

1. Bend knees in preparation, give a slight spring.
   Hop on left foot, touch right toe to right side (1), (Turning the foot so that the heel is up in grotesque position).
   Hop on left foot, touch right heel to right side (2), (Pointing toe upward).
   Hop on left foot and set right foot down in front of left (heel to left, toe pointing to right side) bend knee (3), (4).
2. Repeat, hopping on the right foot.
3. Repeat, hopping on the left foot.
4. Same as Step I, 4.

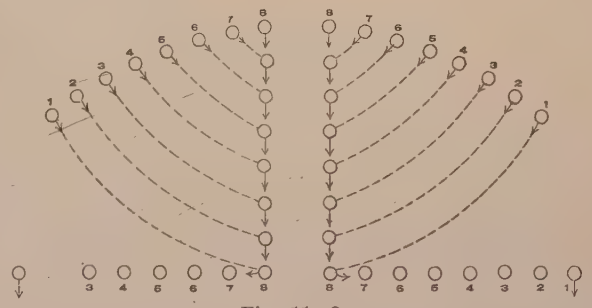


Fig. 11, 3.

During this step partners face each other and progress in the step toward each other as shown by the dotted lines Fig. 11, 3, until they are in two parallel lines facing each other as shown in Fig. 11, 3. All face forward and continue the step through eight measures. Then with the "Rest Step" turn to the right and left following Nos. 1 take up the final position as shown in Fig. 11, 3.

Step III.

1. Bend knees and with slight spring,
   Hop on left foot, touch right foot at side (1).
   Hop on left foot, swing right foot back of left knee (2).
   Hop on left foot, point toe in front (3).
   Hop on left foot, set heel in front (4).
2. Repeat hopping on right foot.
3. Repeat hopping on left foot.
4. Same as Step I, 4.

Rest Step.

Number ones lead back, and down the front again following the parallel lines.

Step IV.

1. Bend with slight spring.
   Hop on left foot, touch right toe to right (1).
   Hop on left foot, set heel to right side (2).
   Hop on left side, touch right toe to right side (3).
   Hop on left foot, swing right foot back of left knee (4).
   (In (1), (2), (3), turn the toe and heel upward grotesquely.)
2. Repeat, hopping on right foot.

Change Step.

Hands closed resting at the hips, move backward in semicircle position.

1. Hop on outside foot, bring inside foot to knee (1).
   Hop on outside foot, touch toe of inside foot in front (2).
   Hop on inside foot, and reverse the movement (3), (4).
2. Repeat, alternating until back in place.

Step V.

From the final positions as in front line, Fig. 11, 3. Number ones leading in a diagonal line forward. Inside arm uplifted, outside arm bent with hand closed resting at hip, body bent to the side over the front foot.

1. Stamp the leading outside foot forward (1).
   Cut, with the other foot, sending the outside foot in a swing forward (2).
   Swing outside foot across in front of the knee, hop on the inside foot (3).
   Swing outside foot back on the opposite side of the knee, hop on the inside foot (4).

2, 3. Repeat twice.

4. Same as Step I, 4.
   In leaving, fall in line, single file, and move backward.
   Arms in position as in illustration, Plate XIII.

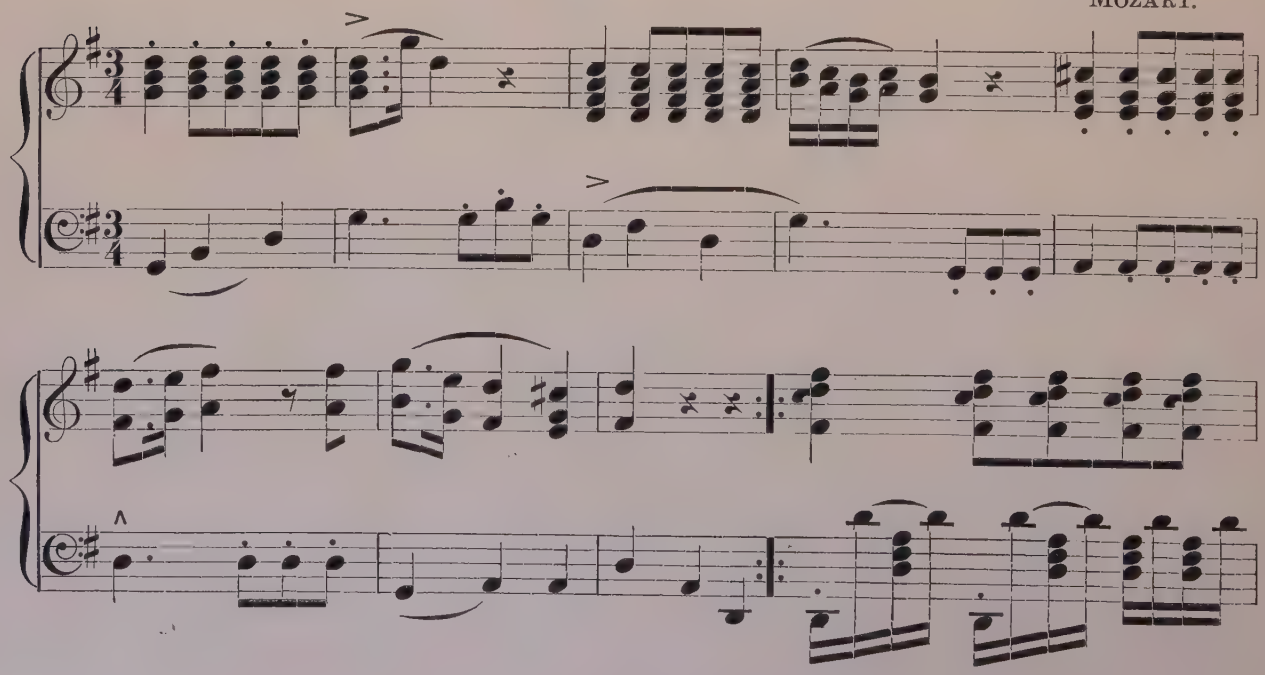
Final Step.

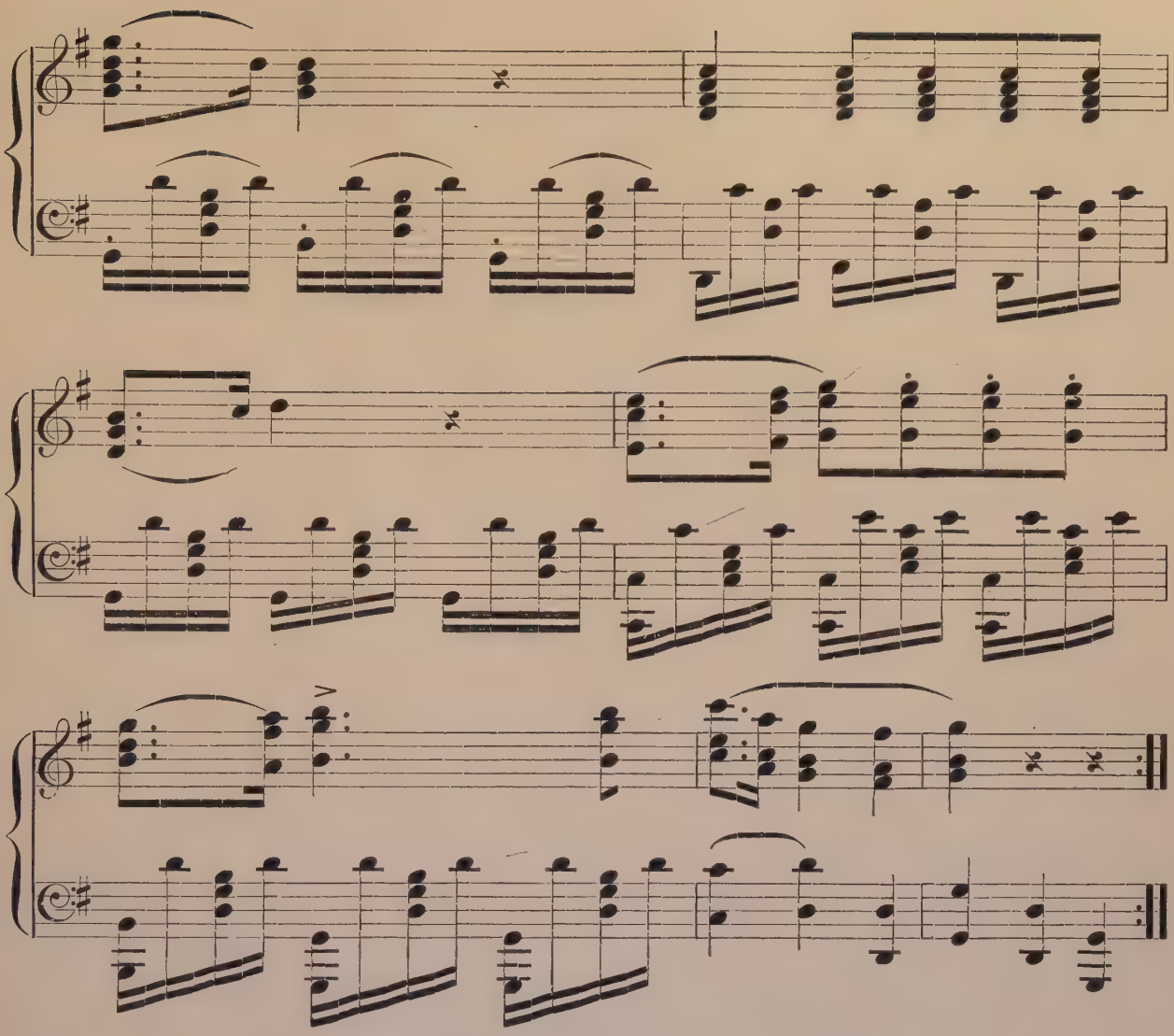
Hop on the foot away from the audience continuously, touching toe of the other foot in front, alternating Hop (1), Touch (2).

Move laterally back and away from the scene.

MENUET.

MOZART.





EARLY ENGLISH MINUET.

As danced on May Day before Queen Elizabeth.

Costume. —

Ladies in powdered wig, gown of the period.

Gentlemen in wigs, three cornered hats, and carry swords.

Eight in each set. By twos, couples form in column back of each other.

The step. —

1. Walk slowly forward, 6 counts.
2. Couples face, ladies courtesy deeply, bending the knees. A court courtesy, 6 counts. Gentlemen bow. Place heels together, bend forward in low bow, hat in right hand at the side, carry the hat to the chest.
3. Couples walk slowly back, 6 counts.
   Taking inside hands, looking at each other, tipping heads.
4. Give partner right hand, lady turns under gentleman's arm and courtesies, gentleman bows.

1. Gentleman on inside, lady on outside, with backs to each other holding partners' hands, 3 counts.
2. Tip to right holding left hand high, rise on toes, 3 counts.
3. Tip to left holding right hands high, 3 counts.
4. Down, 3 counts.
1. Taking inside hands walk forward, turn heads looking toward partner, 3 counts.

   Looking away from partner, 3 counts.

   Courtesy and bow, 12 counts.
2. Men cross swords making archway, " Arch of Triumph, " ladies walk under 6 counts.

   Ladies walk down the outside, joining partners again, 6 counts.
3. Gentlemen taking partners' right hand, walk around ladies, 6 counts.

   Ladies courtesy, gentlemen bow, 12 counts.

A ROMAN DANCE. I.

In very early times the youths and maidens of Rome danced on May Day in celebration of Floralia, or Flora, the goddess of flowers.

Their movements were for the most part slow and gliding, not unlike the Greek dancing, rhythmical and exceedingly graceful. Much of their dancing was simple pantomime, expressive of emotions.

Many of their dancing positions are still seen on the old friezes, vases, and marbles in Italy, and elsewhere.

The dance here given is similar to the one danced at the Historical Pageant at Bath before Queen Elizabeth, representative of the scenes of 1590. It was given, 1909, at Bath as historically correct.

Costume—White loosely flowing Roman gowns with blue togas draped around the body and over the shoulders, the ends hanging free.

The hair hanging down over the shoulders. On the head, wide silver bands or fillets.

Some of the dancers carried garlands of green leaves, one yard and a half long, high overhead, while others carried the long double pipes (a musical instrument) in their hands. The pipes were held to the mouth, pointing obliquely upward, in imitation of blowing them. The dancers move very slowly, two and two, in a procession swaying from right to left in diagonal lines, continuing the same step from start to finish. The procession is supposed to be going to the temple to service.

The partners bearing the garlands are in the lead. Those with the musical pipes are the last in the procession.

Music, four-four time.

The step —

I. Take three long gliding steps (1, 2, 3).
Point left foot to the left (4) bending the body to the left, holding the garlands high in both hands, with long sweeping curved arm movements, tip them to the left.

II. Repeat I. Point the right foot (4).
Continue the step until the procession disappears through the trees or into a building.

THE ROMAN MAY DANCE. II.

(A representation, as danced before the Emperor Severus, A. D. 206, led by Fulvia.)

MUSIC: FOUR-FOUR TIME.

Costume—Loosely flowing Roman gowns with togas of all colors. Among the most prominent shades are green, white, blue, yellow and much purple. The hair falling loosely over the shoulders. Wreaths of green leaves and colored flowers.

Lyres and timbrels are carried high, full length of arms. The dancers first form a circle around the pole, then a figure the shape of a cross "couped" (cut off), twelve in each of the four directions, and end in a large double circle and processional march.

The step. Very slow.

In a circle all facing one direction.

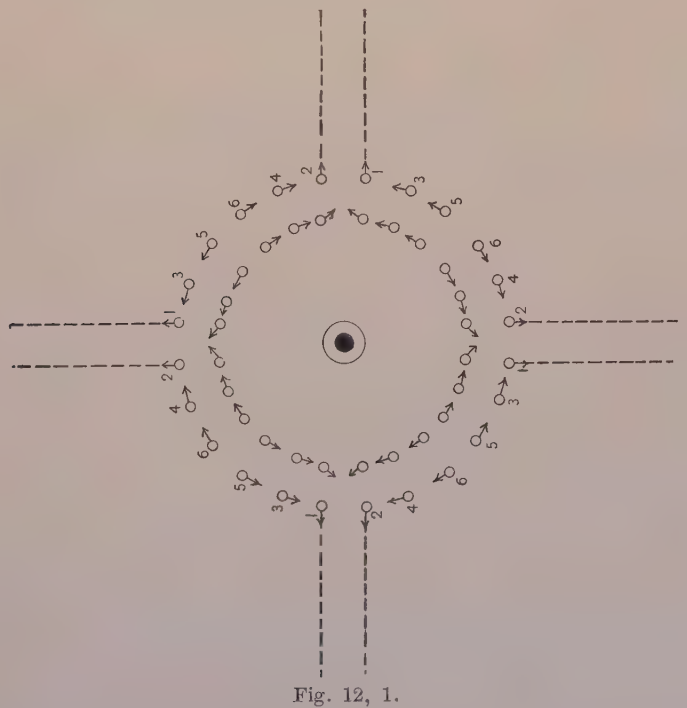


Fig. 12, 1.

I. One long gliding step with right foot (1).
One long gliding step with left foot (2).
Step right foot to right side (3).

Place left foot back of right foot (4). Bending the body to the right, tipping the head, look back over the right shoulder, dipping the garlands, and striking the timbrels. Repeat to left and to right through three measures and pirouette slowly on the fourth measure, holding the garlands and striking timbrels, high over head.

Continue the same step throughout the figures.

II. All face. Twelve in each of the four directions. As in Fig. 12, 1. 1 and 2 lead out in the four sides of the cross.

III. Pass into a large circle, Fig. 12, 2, ending with the processional and disappear between columns as if passing into a temple or among the trees.

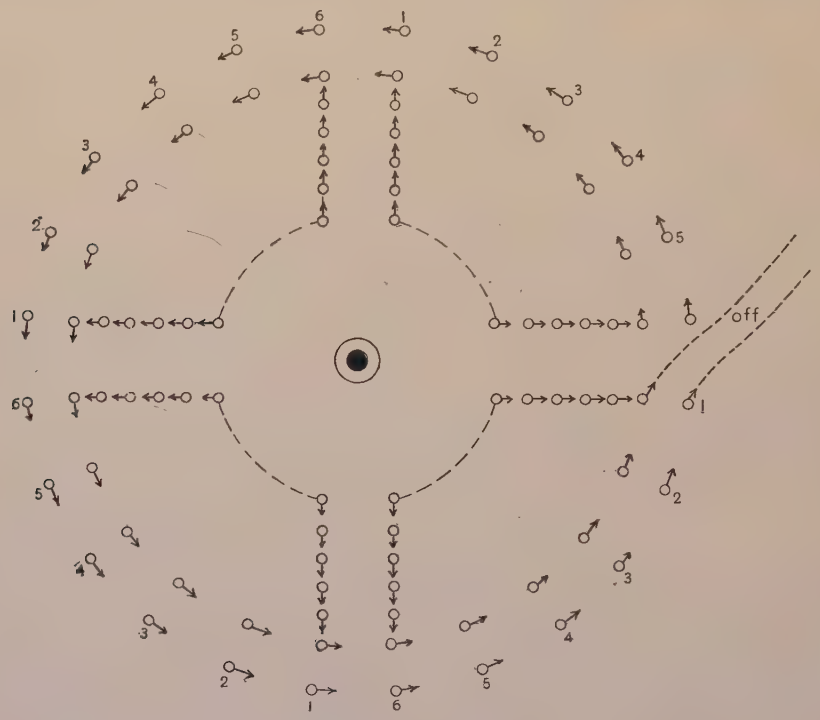


Fig. 11, 2.

CHAPTER VI.

MECHANICAL CONSTRUCTION OF THE MAY-POLE AND ACCESSORIES AND APPROPRIATE COSTUMING FOR MAY-DAY PAGEANTRY.

THE MAY-POLE.

The more pretentious May-pole is generally made of a tree from twelve to eighteen feet high. A wooden disc with a niched hole in the centre, as seen in Fig. 13, 1, made to fit over the top of the pole as in Fig. 13, 2. To this disc attach the streamers before putting it on the pole. The streamers are three yards longer than the distance from the base of the pole to the disc at the top. First divide the disc with a pencil into quarters, then into eighths, allowing three streamers of alternate color to each eighth division. (Fig. 13, 3.) Secure the streamers with a great many small substantial nails, nailing from the centre to the outer edge. Draw the streamers down over the edge and nail again to prevent any possible chance of pulling off. This adjustable disc facilitates the removal of the streamers in case of rain, and gives the pole a more attractive appearance. The top of the pole may be lengthened by an additional piece of wood three feet long for floral decoration. The base of the pole may be a square standard made of wooden strips, (Fig. 13, 4), fastened to the pole by supports so that the pole may be carried about and placed at will, or it may be planted in the ground. If May Day is an annual affair it is well to have a cement box made in the ground, (Fig. 13, 5), permanently, so that the pole can be easily put in and removed. If it is desirable to have a number of poles for a great number of children, the poles may be carried and held by persons, according to the purpose and effect desired.

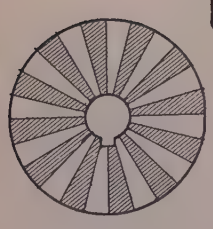


Fig. 13, 1.

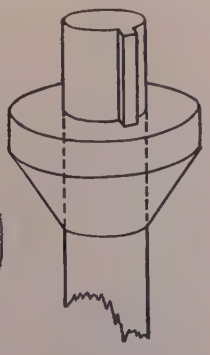


Fig. 13, 2

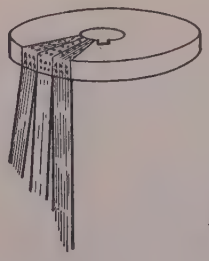


Fig. 13, 3.

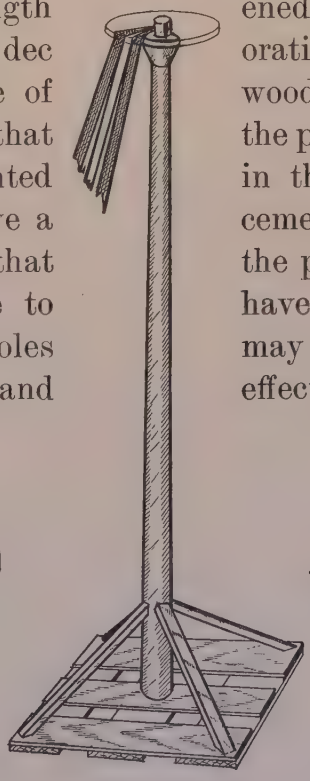


Fig. 13, 4.

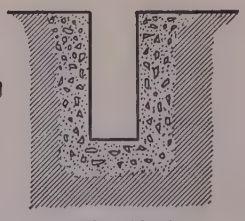


Fig. 13, 5.

May-pole Dimensions.

Disc. Outside diameter, $15\frac{1}{2}$ inches.
Thickness, 2 inches. Fig. 13, 3.
Diameter of inner recess, $3\frac{1}{8}$ inches.
Keyway, $\frac{1}{2}$ x $\frac{7}{8}$ inches.

The disc is made of two circular boards, each one inch in thickness, placed so as to cross the grain in order to add strength and prevent warping. The disc is subdivided as shown in the Fig. 13, 1, and the ribbons are securely tacked to it, Fig. 13, 3.

Pole. Height, 15–18 feet.
Diameter at base, 5 inches.
Diameter at top, 3 inches.
Outside diameter of supporting disc, 9 inches.

Base. Outside dimensions of square, 5 feet, 4 inches.
The base is made as shown in Fig. 12, 4; the boards used are about 10 inches x $1\frac{1}{2}$ inches in section.
The braces used are of $1\frac{1}{2}$ x 2 inch stock, and are about 4 feet 4 inches long.

A pole with two sets of streamers has proved interesting but rather more complicated than is generally advisable, although as an experiment it proved quite satisfactory, and the effect spectacular.

A wooden disc of the regular dimensions is nailed to the pole, for sixteen lower streamers, five feet below the twenty-four top streamers.

Sixteen peasants in the square "Peasants Dance," (without the eight outside dancers as described), plait the lower streamers, while the Milkmaids wind the upper streamers in revolutions.

A practice May-pole, 12 feet high, with 24 streamers, should be provided for use in gymnasium. It may be made an important feature of the early Spring in-door exercise preparatory for May Day.

The pole can be fastened firmly to the floor, by a base made of two cross pieces of wood, held down by four iron pins, inserted through holes slanting toward the pole at an angle of 45°.

The Queen's Canopy.

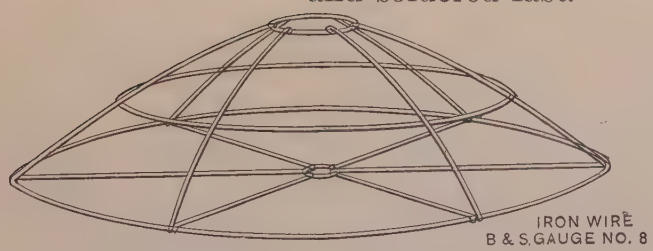
The Queen's Canopy is a simple contrivance made of a stick, the length suitable for the canopy-bearer, and iron wire circles. The wire is the ordinary galvanized iron telephone wire of the size known as B. and S. Gauge No. 8. The knob and first small disc at the top of Fig. 14, 1, is separate and adjusted after Fig. 14, 2, is set in place and thus leaving the frame free to revolve. An

old umbrella frame or a large Japanese umbrella as in the Pageant illustration in the author's "*May-pole Possibilities*" may be conveniently and effectively used for children.

CANOPY DIMENSIONS.

The frame (Fig 14, 2).

Inside dimensions of the upper ring, $3\frac{1}{2}$ inches.
Inside dimensions of the inner ring, $2\frac{1}{2}$ inches.
Diameter of the longer lower ring, $26\frac{1}{2}$ inches.
Height of canopy, 7 inches.
Diameter of the wire in rings, No. 8 B. and S. Gauge.
Diameter of the wire in laterals, No. 14 B. and S. Gauge.
The lateral wires are twisted two or three times about the rings at connecting parts and soldered fast.



Canopy Top. Fig. 14, 2.

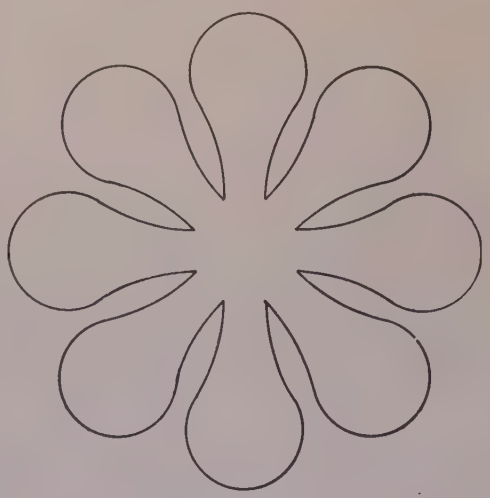
Canopy Frame, Fig. 14, 1.

The supporting stick.

Height to upper ring of frame, 5 feet.
Diameter, $1\frac{1}{2}$ inches.
Diameter for circular bearing for frame, $4\frac{3}{4}$ inches.
Height of top piece, 7 inches.

The garland streamers of the canopy are made of white or light green cheese cloth twined with vines and flowers made of tissue paper with a touch of tinsel. (Frontispiece.)

The flowers shown in this illustration are Wisteria blossoms made of tissue paper shading from purple into lavender with tips of pale green, white and pale pink.



Wisteria. Fig. 15.

It is advisable for general effect and as a matter of cultivation when giving a pageant to carry out a certain color scheme. The colors employed in one Pageant were the Wisteria shades over the foundation of white, and in another the only colors used in manufac-

tured floral decoration were pink with white and green. The latter was especially satisfactory.

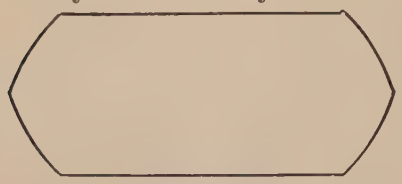


Fig. 16. Leaf.

Wisteria blossoms are very easily made. Fold a piece of tissue paper eight inches square, four times and cut as pattern Fig. 15. String about twenty on one piece of wire for one blossom.

The green leaf, for the vine, is four inches long (Fig. 16); crush in the middle and twist the wire about it, placing at $2\frac{1}{2}$ inches apart on spool wire.

Appropriate Costumes for May-day Pageantry.

The May-day costuming may be simple or elaborate, as circumstances will permit. For playground and park use, where it is generally necessary to economize, a bit of ribbon, a colored sash, and paper cap may give a very pretty significant touch. Paper and inexpensive muslin are effectively used for this display.

Plate XIV. The Peasants' Dance. Crowning the Queen.

Children derive much pleasure and instruction from making their own costumes and properties.

American May Queen. (Plate I.)

White dress of thin material; long white veil of tarlatan attached to a crown of flowers, leaves and tinsel. Garlands across the shoulder.

A sceptre made of a wand tipped with a large silver star.

Crown-bearer.

White dress with pink bodice and paniers; short pink veil; simple wreath of pink and white flowers and leaves; pink lacing over white hosiery.

Attendants.

In white suits, hats made of a Manilla paper shape covered with white crinkle tissue paper, decorated with pink and lavender tissue paper crysanthemums. (Frontispiece.)

Canopy-bearer.

Plain white dress, white wreath. Supports stick of canopy by a pocket, as worn by a flag-bearer. (Frontispiece.)

Peasants.

Short skirts of cream white cheese cloth trimmed with red, green, yellow and purple ribbons (green muslin strips in these shades will look quite as attractive as ribbon). Short aprons like the skirt; half-wreaths of highly colored flowers, and ribbons to match, pendant from the wreaths, at the sides of the head. This is a most picturesque costume. (Plate XIV.)

A peasant's working costume is of red or blue sack, with overskirt of any color tucked up over a plain petticoat.

Milkmaids.

Half in blue, half in pink, bonnets and aprons.

All carry pails. (Plates V, VI.)

Swedish Folk Dancers. (Plates X, XI, XII.)

Girls,—Short skirts of decided color, green, red, brown, or indigo blue. Pointed caps, light or dark, bound with another color. Black laced bodice over the ordinary shirt waist. Striped aprons. Red hose.

Boys,—Gymnasium bloomers (if parts are taken by girls); highly colored vests; collar and tie. Small round cap to match the vest in color. White hose.

Japanese.

Is very simple. To give the kimono effect, make kimono sleeves of crinkle tissue paper, trimmed with a band of plain color, and fasten them to the shoulder of the white dress. The sash may be a length strip of the same paper, tied in a huge bow in the back. Large crysanthemums, of white or any becoming color, in the hair, above the ears.

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Shepherdess.

Bo-peep costume of blue and white, or yellow and brown.

A crook made of a cane, wound with garlands and tinsel.

A white empire gown with a colored sash and a broad-brimmed hat tied under the chin is a picturesque costume.

Robin Hood Characters.

May all be represented by men. High hats, colored ribbons, and bands. Colored coats. "Forty or fifty bells" around the knees, on the leggings, and

Plate XV. Hobbyhorse and Jester.

elbows. (Fig. 1.) Handkerchiefs, sticks, and other paraphernalia are carried and used in the dances. They herald their approach with horns.

Their dress is fantastic; green and red, and yellow are favorite colors. Robin Hood in bloomers, red coat and cape, plumed hat, leggings, gilt or tinsel trimmings. Bow and quiver may be represented.

Maid Marian, the Rustic Queen, in high pointed hat, with veil falling from the peak, "her sur-coat blue, cuffs white, the skirts of her robe yellow, the sleeves of a carnation color, and her stomacher red, with a yellow lace in cross-bars." (Fig. 2.)

Jack o' the Green.—A rustic dancer. Always carried a long walking stick with floral wreaths; he whisked it about in the dance, and afterwards walked with it in high estate like a lord mayor's footman. His knee breeches, blouse coat and hat were of green decorated with ribbons and flowers. A jovial and pleasant character. (Plate IX.)

The Hobbyhorse,—made of wooden or pasteboard head, and frame-work. to which is fastened a tail. A cloth or mantle, reddish white, brown or spotted, draped around the frame, hides the one inside of it, leaving only the waist, head, and feet visible. The rider's coat is red, and he wears a jaunty hat while he prances and displays tricks. Fig. 3 and Plate XV.

The Jester,—wears a coxcomb hood, with asses' ears, the bauble in his hand.* (Fig. 5.) The broad cape of the hood is scallopped, with yellow edge. His doublet is red, edged with yellow. His left side hose, yellow, and his right side hose blue. Red shoes. (Plate XV.)

Friar Tuck,—is solemn in black gown, and black pointed hood, with a gilt girdle. (Plate VIII.)

The musical instruments employed may be the drum, fiddle, flute, piano, brass band, or if possible, any old-time instruments, in keeping with the character of the dance.

Highlanders.

A simple suggestive costume is made in three pieces.

1. A kilt skirt of inexpensive plaid gingham.
2. Sash of plaid like the skirt, worn across a white waist.
3. Cap or tam o' shanter of same plaid, trimmed with a band of dark color and a feather or cockade.

Large silver buckles used for fastening the sash on the shoulder can be made of pasteboard covered with tin foil, or silver paper.

To give the effect of Scottish hosiery, sew a five inch bias band of plaid on the hose, below the knee. (Plate XIII.)

A simple and economical Highland costume effect for children of the parks, is the plaid sash worn over a white dress, with plaid cap and feather.

The Dragon.

Wears a green or brown loose garment, ending in the semblance of a long tail, which may be carried over the arm when walking. Ruffles of scarlet down the back and at the breast with white jabot. The sleeves and sides of the coat are trimmed with gilt to look like wings with scales. The hands and feet have a covering of gold made to look like paws and claws. A pasteboard head with a red mouth and tongue. The Dragon is imitated by menacing approaches, and shaking of wings with wonderful ingenuity.

* *Douce's Illustrations of Shakespeare.*

Six Foresters—Equipped in green tunics with hoods and hose of the same color. Each carries a bugle horn attached to a baldrick of silk, and sounds it frequently to announce the approaching pageant.

Fig. 17. The Dragon.

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